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"HE IS RISEN"

April 1919

Mr. G-Clef suggests how to *relax* while learning

THE WHO-WHAT-WHERE-WHEN-HOW-and WHY of MUSIC

in coolly Profitable

Summer Classes

I. Music Appreciation Classes

SYMPHONIC SKELETON SCORES
Edited and Annotated by Violet Katzner

Well play me a symphony while I follow in my hammock! No fooling, teachers, pack up your portable record player and hike your summer class out to some cool, shady spot to play one symphony a week for them. Have them each bring their copies of *Symphonic Skeleton Scores* corresponding to the recording. They'll enjoy following the single-line melody all the way through. It's the best way I know to learn all about the symphony painlessly and easily. The forewords and synopses are explanation enough—then while you cool off listening, the children automatically learn—can't help but! And let me tell you—kiddies aren't the only creatures for these books; hard-to-manage teenagers or adults will take to it fast—for them you could arrange sedate sessions on your front porch with either a record-player or an advanced student playing inside from Goetschius' *Analytic Symphony Series* while the rest learn. That series can go hand-in-hand with this one. While I'm dishing out ideas—how 'bout a picnic for the kiddies, and lemonade and cookies for the Porch classes? At 35 cents a copy they can follow: Beethoven's *Symphony No. 5 in C Minor*; Tschaikowsky's *Symphony No. 6 in B Minor (Pathetic)*; Franck's *Symphony in D Minor*; Brahms' *Symphony No. 1 in C Minor*; Schubert's *Symphony in B Minor (Unfinished)*; Mozart's *Symphony in G Minor*; Tschaikowsky's *Symphony No. 4 in F Minor*, and Brahms' *Symphony No. 3 in F Major*. Remember, only 35 cents a copy!

II. Harmony Classes

HARMONY BOOK FOR BEGINNERS

By Preston Ware Orem

Say teachers—listen—this is the most matter-of-fact, plain-worded, easy-to-understand harmony book existing to my knowledge! It gives enough material to last the summer through, whetting the appetite for more advanced study in the fall. Scales, intervals and common chords are given special attention. Beginners won't be confused by rules. Why? There just aren't any! And there aren't any foot-notes or cross-references either. There's space for writing exercises right in the book, giving the student a permanent record of his work. What more could you ask? **Price, \$1.25**

III. Musical Biography Classes

**ONCE-UPON-A-TIME STORIES
AND MORE ONCE-UPON-A-TIME STORIES
of the Great Music Masters**
By Grace Elizabeth Robinson

Imagine having a book with each biography written as a letter, starting with "Dear Children"! I'll bet these intimate volumes will be treasured by children in years to come, for the stories bring each composer's life into the scope of the youngster's understanding, and three or four easily arranged themes are quoted in each letter. *Once-Upon-A-Time Stories* portrays Beethoven, Handel, Bach, Mozart, Haydn, Schubert, Mendelssohn, Chopin, Schumann, Brahms, Wagner and Verdi. *More Once-Upon-A-Time Stories* portrays Rubinstein, Chaminade, Liszt, Grieg, Sibelius, Gounod, Dvorak, Tschaikowski, Saint-Saens and Strauss. (Music arranged by H. S. Sawyer, Rob Roy Peery, and Louise E. Stairs.) **Price, \$1.00 each**

CHILDHOOD DAYS OF FAMOUS COMPOSERS

By Lottie Ellsworth Coit and Ruth Bampton

Y'know, you can play and play with these little books! Children from 5 to 12 years can get all sorts of fun from them. Stories, pictures, little pieces to play, even a miniature stage for the older ones to construct; and then if your ideas run out—why not make a musical playlet out of these or use corresponding recordings while you tell the story? Each book depicts the boyhood and compositions of such famous composers as: *The Child Bach, The Child Beethoven, The Child Chopin, The Child Handel, The Child Haydn, The Child Mozart, and The Child Tschaikowsky.* **Price, 40 cents each**

CHILD'S OWN BOOK OF GREAT MUSICIANS

By Thomas Tapper

Do you have many "cut-ups" in your classes? Why don't you curb their cutting-up time into constructive time while all of you play those hot summer months away? These clever little biographies are for study as well as play! Sheets of numbered pictures covering different scenes from the composers' lives have their spaces marked on the gallery of pages. Besides, the children may play "author" and write their own versions of the story on the blank pages at the back. After it's all finished, the youngsters may bind their books with the silk cord and needle enclosed in each, and really claim them as their "own books". It's great! There are twenty books in all, depicting the lives of Bach, Beethoven, Brahms and others. **Price, 20 cents each**



IV. History of Music Classes

YOUNG FOLKS' PICTURE HISTORY OF MUSIC

By James Francis Cooke

Do your pupils know the important things concerning the earliest known music, through the eras of the great masters? Just watch them respond to the 100 cut-out pictures for paste-ups in the book, and the illustrated lives of the composers showing their birthplaces and other musical shrines! Portraits of the old masters and modern composers, and pictures of practically all the instruments of the modern symphony orchestra are given. Don't let me forget about the six pages of staves in the back for their own tunes with directions for writing them! Board covers. **Price, \$1.25**

STANDARD HISTORY OF MUSIC

By James Francis Cooke

How about teaching your older pupils *How Music Began*; *What the Early Church Did for Music*; *How the System of Writing Notes Was Invented*; *Who the Troubadours Were and What They Did*; *What Polyphonic Music Was and How It Came to Be*; *Who Palestrina Was and What He Did*, and an almost endless array of such chapters. Each chapter is just long enough for a story lesson assignment and is followed by a set of test questions, plus over 200 illustrations and the phonetic pronunciations of hundreds of names and words of foreign origin. Whew! I'm out of breath and still not finished listing all the qualities this book has to offer, but I must add, that no particular training is necessary to have an interesting class with this material. Cloth bound. **Price, \$1.50**

V. Wee Folks' Playtime

LITTLE RHYMES TO SING AND PLAY

Arr. for Piano by Mildred Hofstad

Little stick boys and girls skip in and out of the titles of these sweet one-page tunes in five-finger position. Just at the time when tiny tots from three to five pick up stories and tunes and are attracted to the piano—just at that time you should train them with a book written just for them. These are the kind of songs they like to sing, and they'd love to find the melody on the piano. Try it and see! Such songs as *Hot Cross Buns*; *Mary Had a Little Lamb*; *London Bridge*; *Old MacDonald*; *Yankee Doodle*; *Go In and Out the Window*, and many others. Makes me wish I were that young again. **Price, 60 cents**

MUSIC MADE EASY

By Mara Ville

It's fun to learn all about the fundamentals when you have little elves to help along. Mara Ville knows how to use clever ideas to attract the eye in this book of theory about music symbols, time signatures, note values, scales, rhythm, accent, ties, slurs and tetrachords. Why, with the illustrations doing the work, the child learns in no time! And there are matching tests, and true-false tests too. But best of all, there are twenty-eight, melody-line folk-songs written to rouse the child's love for "folksy" singing. A gem of a book, believe me! **Price, 50 cents**

SONGS OF THE CHILD WORLD

Vols. I, II, and III

By Jessie L. Gaynor and Alice C. D. Riley

Last but not least—let me recall to your mind three of the most wonderful little collections of children's songs I've ever run across! These are true "Children's Classics" in my estimation, with each song a delightful experience and the subjects varied and many. Vol. I covers 101 songs, Vol. II contains 63 songs, and Vol. III has 62 songs, all covering the seasons, and home life, the country and any amount of subjects filling the child's heart and imagination. Cloth Bound. **Price, \$1.50 each**

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1712 CHESTNUT STREET, PHILADELPHIA 1, PA.

ALEXANDER SCHREINER, famous American organist, gave a recital on March 9 in the Wanamaker Store, Philadelphia, as a feature attraction of the pre-Easter music in that establishment. Mr. Schreiner, known to millions through his Sunday broadcasts from the Mormon Tabernacle in Salt Lake City, included works of J. S. Bach, Camil van Hulse, Henri Mulet, Debussy, and César Franck on his program. Other outstanding programs of the Easter season will enlist the services of the Oratorio Choir of Philadelphia, Walter Baker, conductor; the Temple University Department of Music Choir, Elaine Brown, director; the Choral Society of Ursinus College, Dr. William S. Phillips, conductor; the Choir of the University of Pennsylvania, Robert Elmore, conductor; and the Dengler Oratorio Singers, Clyde Dengler, conductor.

THE LLANGOLLEN International Musical Eisteddfod, will be held June 1 to 19, at Llangollen, North Wales, with W. S. Gwynn Williams as honorary music director, and J. Rhys Roberts as chairman of the General Council and Executive Committee. There will be competitions in various classifications, mixed choirs, female choirs, male choirs, solos in all voices, instrumental solos, juvenile groups, and folk song and dance competitions.

THE METROPOLITAN OPERA ASSOCIATION closed its regular season on March 19—a season that was shorter by two weeks than last year, and which included twenty-five different operas, four less than were given in 1947-48. Late season features included revivals of "Salome" and "Falstaff," neither of which had been given for a number of seasons. In the former, Ljuba Welitsch made her début in the name rôle, while in the latter the exceptional Leonard Warren again sang the rôle of Sir John. Both operas were given sensationally successful performances.

DOUGLAS MOORE'S musical setting of Philip Barry's play "White Wings," which was written fourteen years ago on a Guggenheim Fellowship, had its world première in February at the Julius Hartt School, Hartford, Connecticut. A large student cast and orchestra "performed with professional conviction under the firm, eloquent baton of Moshe Paranov, director of the school, and the stage direction of Dr. Elemer Nagy, who also designed the clever sets."

OLIVIER MESSIAEN, distinguished French composer, will come to the United States for the first time to teach at the 1949 season of the Berkshire Music Center, at Tanglewood, Lenox, Massachusetts. He will teach with Aaron Copland, the assistant director of the school, which will open on July 4 and run through August 14. Leonard Bernstein, Richard Burgin, and Eleazar de Carvalho will assist Serge Koussevitzky in the conducting class.

CLASSIFYING PHONOGRAPH RECORDS by color will be a reality when the new RCA Victor Multi-Colored Vinyl Plastic Discs make their appearance around April 1. Departing from the varied-size black records, the new system will feature small, single-size discs for all classifications of music, with the various categories identified by different colors: ruby red for classical records,



midnight blue for semi-classical, jet black for popular, lemon-drop yellow for children's, sky blue for International, grass green for Western, and cerise for folk music.

WALTER HENDL, for the past four years assistant conductor of the New York Philharmonic-Symphony Orchestra, has been appointed conductor of the Dallas Symphony Orchestra, succeeding Antal Dorati, who is to replace Dimitri Mitropoulos as conductor of the Minneapolis Symphony Orchestra. Hendl was highly recommended for the Dallas position by Bruno Walter and Leopold Stokowski.

MUSIC WEEK this year will be celebrated May 1 to 8. The keynote of the observance will be "Music Strengthens Friendly Ties of Individuals, Groups, Nations." The National and Inter-American Music Week Committee has prepared a "Letter of Suggestions," copies of which may be secured without charge by writing to the committee at 315 Fourth Avenue, New York 10, N. Y.

THE ROCHESTER (New York) Philharmonic Orchestra presented in February what proved to be the highlight of its 1948-49 season—a performance of Berlioz' concert opera "The Damnation of Faust," with more than four hundred musicians and vocalists on stage. In addition to the orchestra, the performers included the Rochester Oratorio Society of two hundred and fifty voices, the University of Rochester Men's Glee Club, and these soloists: Priscilla Gillette as *Marguerite*, Norman Scott as *Mephistopheles*, Rudolph Petrak as *Faust*, and Thomas Mayne as *Brander*.

ARTHUR BENNETT LIPKIN, for many years a member of the first violin section of The Philadelphia Orchestra, has been appointed musical director of the Birmingham Civic Symphony Orchestra for next season. He will leave The Philadelphia Orchestra in June at the close of the Orchestra's tour of England. Mr. Lipkin, in addition to his duties with The Philadelphia Orchestra, has been active in community orchestra development. He is the founder and

conductor of the Main Line Symphony Orchestra and the Germantown Symphony Orchestra, which regularly give a series of concerts during the season.

THE ST. LOUIS SYMPHONY ORCHESTRA, conducted by Vladimir Golschmann, presented in February the world première of a genuinely rare musical work, a Concerto for Marimba, Vibraphone, and Orchestra. The solo parts were played by Jack Conner, percussionist of the orchestra, who, because of the dearth of worthwhile compositions for these instruments, commissioned Darius Milhaud to write a concerto for them.

THE CHICAGO SYMPHONY ORCHESTRA will have seven guest conductors for the 1949-50 season. Two of these will be entirely new to Chicago audiences; these are Victor de Sabata, conductor of the La Scala Opera of Milan, and Rafael Kubelik, former conductor of the Czech Philharmonic. Others engaged to conduct are: Bruno Walter, Eugene Ormandy, Fritz Busch, George Szell, and Fritz Reiner.

RALPH VAUGHAN WILLIAMS' Sixth Symphony was given its New York première in February by the New York Philharmonic-Symphony Orchestra, conducted by Leopold Stokowski.

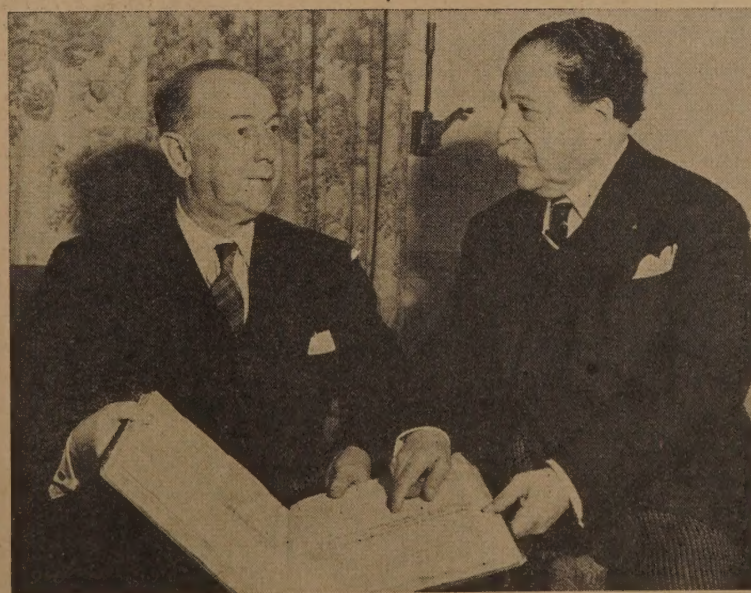
RAFAEL KUBELIK, conductor son of the famous Czech violinist Jan Kubelik, will be guest conductor next season with the Pittsburgh Symphony Orchestra and the Chicago Symphony. This will be his first visit since the season 1935-36, when he toured with his father.

CANTOR MYRO GLASS of the Congregation Beth-El Zedeck, has been honored with a written lifetime contract as Cantor of the Congregation. It is stipulated also that upon retirement Cantor Glass, who has served his congregation for twenty years, shall receive, for the rest of his life, an annual pension of \$2500.00. Temple Beth-El Zedeck thus becomes the first congregation in the country to effect such an arrangement.

RAMON VINAY, Chilean tenor, received a sensational ovation when he sang the title rôle in Verdi's "Otello" at the world-famed La Scala Opera House in Milan, Italy, in February. Victor de Sabata conducted the performance.

AN EXHIBITION of Victor Herbert manuscripts and memorabilia was shown by the Library of Congress during the month of February. The exhibition opened on the ninetieth anniversary of the great Irish composer's birth; he was born February 1, 1859. The display included nearly all of his forty-five operettas, a large number of autographs of independent works, a collection of letters, photographs of himself, and photographs of celebrities identified with his productions.

ROBERT SHAW, who ten years ago came east from California to direct the Fred Waring Glee Club, and then his own Collegiate Chorale, with sensational success, is retiring from all activities to devote two years to intensive study of orchestral conducting. He has been granted leaves of absence from the Collegiate Chorale, the Berkshire Music Center, and the Juilliard School of Music. (Continued on Page 268)



CAVALLERIA RUSTICANA RESTS IN CALIFORNIA

THE ORIGINAL autographed copy of Pietro Mascagni's world famous opera, "Cavalleria Rusticana," has been acquired by Stanford University, in California. It will be placed in the Memorial Library of Music, a collection already distinguished for its possession of the original manuscript of Flotow's opera, "Martha," and other musical manu-

scripts. The "Cavalleria" manuscript is entirely in the handwriting of the composer. The picture shows Pierre Monteux (right), director of the San Francisco Symphony, and Dr. Nathan van Patten, Stanford professor of bibliography, examining the manuscript which was purchased by Mr. and Mrs. George T. Keating of Rancho Sante Fe, Calif.

DON'T MISS THE MAY ETUDE!

The May ETUDE has been put together with especially selected articles, irrespective of the fame of the writers. You'll like every page of it. The music has been especially chosen to fit the joyous coming of Spring.

ON BECOMING A BETTER PIANIST

A new comet on the musical zenith surprised New York last February. She was Maura Lympny, an English pianist scarcely known in America. The hard-boiled critics "raved" and overnight she became a celebrity. Incidentally, she studied with Mathilde Verne, who also taught Queen Elizabeth of England. So much for democracy!

EVER HAVE STAGE FRIGHT?

Silvia R. Bagley has written a most informative article upon the subject that paralyzes young performers and singers. If you have ever gone through the experience of having your teeth and your knees sound like castanets, you will want to save this article.

THE FINGER STROKE IN PIANO PLAYING

This is the third article in a series of "tell how" sketches by Henry Levine. ETUDE readers know how clever Mr. Levine's simplifications of great classics are, but few know that this Harvard-trained musician is a virtuoso pianist. Every paragraph of this article is a virtual music lesson.

GETTING READY FOR GRAND OPERA FOOTLIGHTS

Thousands of girls have dreamt of being a grand opera prima donna. Polyna Stoska, American prima donna at the Metropolitan, who has a Lithuanian background, has won great acclaim here and abroad with her lovely voice and her sparkling beauty. She tells how she "made the Met" through hard work and diplomacy, stressing "why it pays to be ready when opportunity knocks."

A LESSON IN MUSICAL PUNCTUATION

"Phrasing is the key to artistic musical punctuation," says Frances Taylor Rather in a highly instructive article upon the subject of making music understandable to the average audience.

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THE COVER FOR APRIL, 1949

Glowing Easter Greetings



Easter is the day of joy in Christendom. Joy is often best expressed in music. That's why the cover of ETUDE for April presents four beaming choristers reminding us of the famous St. Olaf Lutheran

Choir of St. Olaf College at Northfield Minnesota. This internationally known choir was originated by F. Melius Christiansen, and has traveled many thousands of miles upon its tours. Dr. Christiansen's works are published by the Augsburg Publishing House of Minneapolis, and it is through the courtesy of this firm that ETUDE has the privilege of bringing this inspiring copyright picture to its readers.

RECENT OFFERINGS

MUSICAL ALPHABET AND FIGURES

FOR THE KINDERGARTNER
AND PRE-SCHOOL PIANIST

By Josephine Hovey Perry

This new book is not a note-reader. It is a preliminary acquaintance with figures, finger numbers, letters of the alphabet, black key grouping, identification of each black key, and finger and letter dictation of melodies on the white keys. The author found from long experience that the more thorough the foundational period the more gratifying and pleasurable the results, and the more rapid the progress. The book should find immediate acceptance with piano teachers of pre-school agers.

Price, 75c

CLASSICS IN KEY-KOLOR

FOR THE PIANO

Compiled and Arranged by
Mary Bacon Mason

A novel book dedicated to the vast multitude who NEVER LEARNED or HAVE FORGOTTEN the scales. Its presentation of 27 melodious pieces from classic sources in KEY-KOLOR notation makes it easy for such individuals to play pieces which in standard notation are difficult to read. KEY-KOLOR notation is a way of writing music (black notes for black keys and white notes for white keys) which enables a person to read music in any key without first mastering scales and signatures.

Price, \$1.00

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FRED WARING
He made his own models

Musical Independence

THIS is no new text for ETUDE, but we consider the subject so important that it should have reiterant attention. The great Madam Schumann-Heink was a magnificent example of musical independence. She asked no aid or quarter from anyone. Born at Lieben, near Prague, June 15, 1861, she died in Hollywood, California, November 17, 1936. Her debut was made at the age of fifteen, when she sang solos in the Ninth Symphony at Graz. At seventeen we find her singing *Azucena* in "Il Trovatore" at the Dresden Court Opera. From that time on, to the end of her days, she was musically independent. When a girl, if grand opera engagements were not obtainable, she took what she could get in comic opera. No honest work was beneath her and one is reminded of a remarkable line in The Talmud which states: "Do not be ashamed of any labor, even the dirtiest; be ashamed of one thing only, namely: idleness."

Ernestine Schumann-Heink was endowed with an amazingly rich, sonorous, naturally "placed" voice of great power. But this alone would not have made her one of the outstanding singers of musical history. From her childhood she worked incessantly and tirelessly, and her repertoire included one hundred and fifty operatic rôles. Schumann-Heink became an American citizen in 1908. The spirit of American independence appealed very strongly to her.

Once she told us that she had seventeen people who looked to her for support. Scores of successful artists have trains of dependents—those who are incapable of standing on their own feet. "Well," you may ask, "isn't that true of successful people in all callings?" Unfortunately, this is so. On the other hand, it becomes immediately obvious that those who are successful are, first of all, those who have learned early in life how to become independent, rather than dependent. This is also the reason for the numerous sagas of poor boys and girls in America who became famous successes in many callings.

In the field of musical education it is the serious responsibility of the teacher to make the pupil as independent as possible, as early as possible. However there are certain pupils who cannot be made independent. The late Constantin von Sternberg, pupil of Liszt and long a resident of Philadelphia, told us that he had a pupil who studied with him year in and year out, for seventeen years. She was a lady of large means, of estimable character, but with only a modicum of

musical talent. She showed some advancement during her first two years, but thereafter it was impossible to put her ahead. She persisted in having lessons, however. All Mr. Sternberg could do was to teach her to continue to play fifth grade pieces. Her mind was like a sieve. Every new piece blotted out the last, but no discouragement could induce her to stop. All she accomplished was to take Mr. von Sternberg's valuable teaching time and exclude some worthy pupil.

Every pupil and teacher should have an understanding that, in the highest sense of the word, all work should be mastered. Following this, a composition should be memorized. The teacher should then require the pupil to play the composition again, three months later, six months later, nine months later, and twelve months later. Only in this way can the teacher convince the pupil that a repertoire is being acquired and maintained. To master and memorize pieces and then to forget them in a few weeks is like pouring money into a pocket with a hole in it.

More than this, the teacher should encourage the pupil to think independently. Teachers who arbitrarily teach the pupil to follow directions rarely produce successful, independent pupils who are taught to think. Every phrase, every passage, should have a thought behind it. The pupil should be made to realize that the time will come when he must do without a teacher. He will then have to think out his own problem. It is he who is going to do the playing, and the sooner he can do this independently, without the ghost of his teacher leaning over his shoulder, the sooner he will be able to establish musical independence. Of course, even virtuoso pupils go back to master teachers continually, for special advice and coaching. The hop-toad pupils, who jump from one teacher to another, rarely accomplish much. Locate one able teacher and follow his instruction until you are convinced that you can safely venture forth without his aid. Ten to one you will feel the need to return to him more often than you suspect.

Cultivate the spirit of independence in all your playing and in your thinking. If you hope to become a virtuoso, remember that the thing that audiences have in mind, in comparing your interpretations with those of your colleagues, is an appraisal of your individuality.

Many of the most successful men and women in all lines are those who have learned the wisdom of thinking for themselves instead of following some regimented plan and goose-stepping behind some arbitrary leader. Mr. Theodore Presser, when asked the secret of his success, always used to say, "I did it just a little differently."

Of all the famous name band leaders in America, Fred Waring stands out through the years as the most successful. This is largely due to his independence. He followed no models. He made his own models.

We have met many students who, in our opinion, have studied too long. They have absorbed the ideas, personality, and traditions of one teacher so long that they have become shadows of that teacher. There are some rare teachers, however, who, from the beginning, have taught their pupils to *think*. They are the great teachers of the world.

Vocalists have often made the mistake of following tradition until tradition itself becomes a kind of ball and chain, permitting no kind of independence or originality. Pupils of all singing teachers should be taught to think; not, like parrots, to mock. Why is it that when a great singer comes to the front, it is usually by reason of distinctive originality in artistic interpretation, and not merely because of a glorious voice? Why is it that thinking singers, such as Tamagno, David Bispham, Sir George Henschel, Giuseppe DeLuca, Feodor Chaliapin, Victor Maurel, Yvette Guilbert, and Maggie Teyte, without fabulous vocal organs, always met with great ovations from the public? In fact, of the great singers of the world, there have been very few who, like Chaliapin, combined an incomparable voice with real musical thinking.

Art is not a circus, in which the performers come on with their little specialties, scarcely varying their routine one iota from that of their ancestors. Once, in Spain, we saw some fourteenth century prints of acrobats going through the same stunts that the acrobats of today perform. The routine of almost all the acts in the circus of today seems to follow a stereotyped pattern, which has varied little for a century. Watch the dance routines of vaudeville "hoofers," and observe how very few of them use steps other than those of their terpsichorean grandfathers. The public is bored to death with the mere repetition of forms suggesting little originality and independence of thought.

In music we recommend that the student carefully learn all of the traditions of fine performances in the past, and then think independently about his own playing, so that he may bring new interest, new color, new charm to it. Of all the marvelous Leschetizky pupils (and there were many who were astounding) there was one who was particularly distinctive and different. Ignace Jan Paderewski practiced daily from six to ten hours, and told us once, "Practice without thinking is no practice at all." Paderewski knew the real secret of profitable practicing.

The Door to Grand Opera for Young American Singers

You Have Heard "The Auditions of the Air"
Here is the Secret as Told by Its Brilliant Director

Wilfrid Pelletier

Conductor, Metropolitan Opera Association

From a Conference With Jay Media

Part II

In the first section of this article the distinguished French-Canadian-American conductor and educator, Wilfrid Pelletier, told in simple, charming manner of his musical beginnings in Montreal and his subsequent struggle to become Conductor of the greatest Opera House in the world. In this section he describes his work in building one of the most remarkable developments in American musical life, the Metropolitan Opera Auditions of the Air. Maestro Pelletier, in addition to his other important occupations, has recently accepted the post of chief musical adviser of the Theodore Presser Company. —EDITOR'S NOTE.

IN making the first contact with the Metropolitan Opera Auditions of the Air, the applicant is asked to make out the following blank (mailed on request), which gives us some idea of his previous work and study.

APPLICATION FOR PRELIMINARY AUDITION "METROPOLITAN OPERA AUDITIONS OF THE AIR"

Sponsored by Farnsworth Television
& Radio Corporation

RULES OF THE AUDITION

1. Through these auditions one or more winners will be awarded definite appearance at the Metropolitan Opera House in New York City in a role and at a time to be decided by the directors of the Metropolitan Opera Association. Compensation of the winners for their engagement or engagements at the Metropolitan are fixed by mutual agreement between the winners and the Metropolitan Opera Association.
2. Applicants first audition before a preliminary committee. Those chosen by this committee then sing on one of the broadcasts over nationwide network of radio stations and/or television stations. From these broadcasts there will be picked Semi-Final and Final audition singers, and from these Final auditions, singers will be picked for presentation of awards which occur on the final broadcast of the series.
3. The decision of the Metropolitan Opera Committee of Judges shall be final.
4. Contestants appearing on the broadcasts receive \$100.00 for each appearance for incidental expenses. There is no other financial compensation to contestants.
5. Winners of the two final auditions agree to give Farnsworth Television & Radio Corporation, through Warwick & Legler, Inc., as agent, an option on their radio and/or television services for two years from April 10, 1949, subject to any prior commitments at the time of their appearance in a final audition. Their minimum fee for any broadcast appearance arranged under this option shall be \$500 net per program, unless a lesser fee be mutually agreed upon.

Name Phone
City or Town
Address
Voice Age Weight Height
Musical Education
Experience: (Mention Engagements)

As a condition for the consideration of this application, and in order to qualify for a preliminary audition, artists must be prepared to offer at least five (5) operatic arias for the judges' consideration if requested. These arias must be listed below.

1.
2.
3.
4.
5.

I have read and agree to the rules of these auditions as set forth above. I further agree that if I am chosen to appear in any of the "Metropolitan Opera Auditions of the Air" broadcasts, Warwick & Legler, Inc. may publicize my name and photograph in behalf of these broadcasts for the Farnsworth Television and Radio Corporation. I further recognize and agree that Warwick & Legler, Inc. is acting in all respects as the authorized advertising agency of Farnsworth Television & Radio Corporation, sponsor of said programs, and not as principal with respect thereto, and that all representations with regard to such programs and contest are those of Farnsworth Television & Radio Corporation and not Warwick & Legler, Inc.

SIGNED:
DATE:

RETURN TO: Helen McDermott, Secretary
METROPOLITAN OPERA AUDITIONS OF
THE AIR
230 Park Avenue
New York 17, New York
Telephone: MU 6-8585

Because of American home, educational, and social conditions, we have a greater amount of potential operatic talent than any other country in the world. We have demonstrated this over and over again. It is my conviction that young American artists have a greater "feeling" for learning opera than the youth of any other country. This is probably due to our international aspect. Our younger singers adapt themselves amazingly to the music and the languages of different countries with far greater quickness, command, and facility than the youth of countries dominated by their own national operatic styles and conventions. However, the applications for auditions seemingly come from everywhere—Europe, Asia, South America—the whole world. Our object is to get the greatest voices and singing actors of our time. The reputation of the "Met" as the zenith of the operatic world makes these auditions a great event in current musical history.

Now, what happens when the young applicants arrive for auditions? I personally examine an average of from eight to nine hundred voices a year. Only

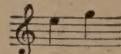
long experience in opera enables one to detect the voices adaptable to the opera. After preliminaries, I note whether the tone emission is free from any suggestion of tension. The tone must be well focused, so that full advantage of the resonating cavities in the mouth and pharynx are employed. The intonation must be perfect. That is, the pitch of each note must be accurately hit, exactly in the center of the tone. There must be no sloppiness of execution. In any ensemble a singer with these faults is like a bad apple in the barrel—liable to spoil all the others.

I have a talk with the singer. In the first place, however, the singer must be able to read music fluently and accurately at sight. No opera conductor has time to bother with anyone who has not had this training. Lucky is he who has had a thorough drilling in *solfège*, which I still regard as the best foundation for sight-reading. However, some others acquire it through other means of study, and do exceedingly well. Anyhow, the applicant must read music just as he reads a newspaper. Then the student sings an operatic aria. This will generally reveal voice defects, if such there be. Then I must consider whether the voice is fundamentally good enough to warrant sending the student to any one of a half-dozen voice teachers who might be able to correct the little defects.

What is the defect most frequently encountered? It is the break between the upper and the medium registers which in the average voice occurs as follows:

In the soprano the break usually occurs between these notes:

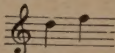
Ex. 1



The tenor break is about the same.

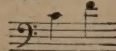
The alto break is here:

Ex. 2



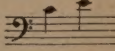
Baritone:

Ex. 3



Bass:

Ex. 4



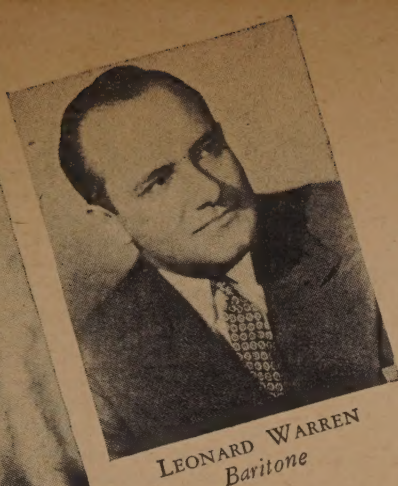
Some singers have an upper register like a night-ingale and a lower register like a duck. The voice must be one instrument from top to bottom, through the entire gamut. Overcoming this break is imperative. I have never known a voice with a break to last through the years and stand the strain of opera. If this break or hole in the scale, exists, the singer usually sings off-pitch on these particular notes. Some singers never have a break. They seem to be born without it. A good teacher should be able to remedy the break in a relatively short time—three or four weeks at the most. If results are not forthcoming in that time, better seek another teacher.

In preparing for the Metropolitan Auditions of the Air, the applicant must present an operatic aria and a high-class song of the more popular type, in English. The applicant may require more coaching before rehearsals with the orchestra. We train these applicants for weeks and weeks before the program. I have a man in my office who does nothing else. In addition to this, the singer must have special attention paid to his diction in the foreign language in which he sings, and also to English diction, which must be impeccable. Then he must have suggestions as to dress, stage deportment—everything which will give him a professional appearance, so that his opportunities will be of the best when he appears. We do everything within reason to advise and help the student.

Then the great day comes. The audience is assembled in the studio. The judges are Edward Johnson, Manager of the Metropolitan Opera Association, and former leading tenor of (Continued on Page 220)



FRANCES GREER
Soprano



LEONARD WARREN
Baritone



ELEANOR STEBER
Soprano



MARTIAL SINGER
Baritone



RISÉ STEVENS
Mezzo-Soprano



REGINA RESNIK
Soprano



MAESTRO PELLETIER RECEIVES AUTOGRAPHED SILVER SALVER FROM
METROPOLITAN OPERA STARS WHO FIRST WON THEIR OPPORTUNITY
THROUGH "THE AUDITIONS OF THE AIR."

Standing from left to right are Christine Johnson, Patrice Munsel, John Gurney, Mary Van Kirk, Frances Greer, Marie Wilkins, Else Zebranska, Maxine Stellman, John Dudley, Leonard Warren, and Raoul Jobin. Seated are Eleanor Steber, Maestro Pelletier, Annamary Dickey, Mona Paulee, and Arthur Kent.



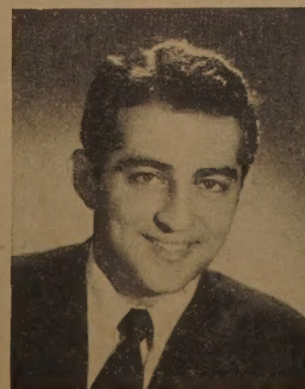
ANNA KASKAS
Contralto



RAOUL JOBIN
Tenor



PATRICE MUNSEL
Soprano



ROBERT MERRILL
Baritone



MARGARET HARSHAW
Mezzo-Soprano



MACK HARRELL
Baritone

Theodore Presser

(1848—1925)

A Centenary Biography

Part Ten

by James Francis Cooke

The lovable character of Theodore Presser was never more charmingly shown than in his business home, surrounded by his employees. Some of these may have differed with him and been irritated by his persistence in prosecuting his ideals, but this did not lessen their affection for him.

—EDITOR'S NOTE.

THEODORE PRESSER'S paternalistic inclinations reached their climax at the gatherings at Christmas time. His preparations began weeks in advance, and he looked forward to the festival with great joy. Many of the employees had finely trained voices. Many were professional singers. At one Christmas celebration some four hundred joined in the carol singing. There was usually an orchestra, and always a Santa Claus. Sometimes well-known citizens of Philadelphia were selected as speakers. At the end, Mr. Presser made one of his few speeches of the year. It was largely a talk about the progress of the business, of little homey occurrences, and some very sage and helpful remarks, some of which are quoted later in this biography. Mr. Presser was never happier than upon such occasions, and he hailed the entrance of Santa Claus, who he always called "Bentz-Nickle" with the uncontrolled joy of a little child.***

His concern for the welfare of the employees was constant and sincere. He visited his sick employees personally, and if the doctor's bills were high, he paid them secretly and gladly from his own pocket.

He encouraged the formation of a savings fund, managed by the employees. This was established in 1905. The employees made weekly deposits, and at Christmas time there was a distribution of savings,

plus interest earned. During the forty and more years of the existence of this society, over eight hundred thousand dollars was collected and distributed. This fund was ably managed by William E. Lamson, Chairman, who served the Theodore Presser Company in many important positions during forty-eight years, and prior to that time, was with the John Church Company for ten years.

Mr. Presser organized a Presser Choral Society in 1912. This was conducted by the very able Dr. Preston Ware Orem, Music Critic of the firm, during his lifetime, and thereafter by Mr. Guy McCoy, Assistant Editor of THE ETUDE. Mr. Presser and I always sang in the chorus. The works presented ranged from "Trial by Jury" and Minstrels, given in the Presser Auditorium, to such masterpieces as Handel's "Messiah," Mendelssohn's "Elijah" and "Hymn of Praise," given in large halls with orchestra. The quality of the performances was highly praised by metropolitan critics.

Mr. Presser in 1916 instituted a coöperative store for the benefit of employees. This store ran for several years, and disposed of fruits, provisions, and canned goods amounting in value to about fifty thousand dollars.

*** The term "Bentz-Nickle" is a form of the Pennsylvania Dutch "Pelz-Nickel" or "Beltz Nickel," meaning "The man with the fur coat," or better, "The Fur-coated Saint Nicholas." In Germany and in some parts of the Pennsylvania Dutch country "Pelz-Nickel" is supposed to be a disciplinary character who appears on the night of December 6, with whips or switches in his hand to punish bad children. He was a kind of boogie-man employed by unwise parents to frighten little children. However, in the "Dictionary of Non-English Words of the Pennsylvania German District" by Marcus Bachman Lambert, published by the Pennsylvania German Society, the words "Pelz-Nickel" and Santa Claus are interchangeable. Mr. Presser used Bentz-Nickle in the sense of Santa Claus.

Picnics were held regularly in summertime at Delaware River resorts and in Mr. Presser's spacious gardens, and were heartily enjoyed by the employees. Among other intramural activities was an employees' paper, "The Presser Outlook," which ran for many seasons. He also provided a hall for employees' meetings, and at one time had a thriving library for his employees. The hall known as Presser Hall was used for hundreds of students' recitals. After his death, and the removal of the wholesale business to another location, the Hall was discontinued. A beneficial association which aids employees during extended illnesses, and to which they contribute, was another of the firm's innovations.

Mr. Presser looked upon his patrons, particularly the thousands of teachers in smaller towns, as well as the music students, as essential parts of his success. In dedicating his fortune to musical education and musical philanthropy, he felt that he was giving back to those who had helped make his success possible, the means whereby they might be protected when in dire need, and at the same time making provisions for the promotion of the art in every way possible within the financial limits of his bequest.

Theodore Presser was happiest when he was busiest. Idleness, save when he was on vacation, bored him. This applied to many hundreds of night sessions I spent working with him at his home. Leaving the office nightly for years, after a severe day's work, he almost always had a bundle of work under his arm, to which he would laughingly refer as being, "loaded for bear," as though he were going on a shooting expedition. He spent his evenings studying business problems, reading reports, signing bills, auditing reports, studying manuscripts and new books, and signing checks. At his home he wrote original instruction books, which have been used by hundreds of thousands of students.

This capacity for work, combined with his great determination and strong will, became excessive in his last days. His best friends and counsellors found it impossible to prevent him from doing things which were obviously injurious and liable to shorten his life. In order to get physical exercise, he persisted in sawing heavy logs, clearly a dangerous exertion for a man of seventy-seven with an uncertain heart. He never rode when he could walk, and only in his very last years could he be persuaded to use the elevator except when the climb was too high. His mentality was exceedingly virile and youthful and he would be found "on the job" long after younger men were tired out.

Mr. Presser was always an earnest champion of discounts for music teachers. He contended that the

(Continued on Page 266)



PRESSER HALL

Illinois Wesleyan University, Bloomington, Illinois



PRESSER HALL

Baylor College for Women, Belton, Texas

Marilyn Cotlow was born in Minneapolis, of an unusually musical family. Both her parents play and sing, and her mother's family numbers singers and teachers of music. Young Marilyn, however, was not originally destined for a musical career. For ten years, from the ages of three to thirteen, she took ballet training and was ready to enter a great ballet company when an illness overtook her. Her plans thus forcibly changed, she temporarily dropped professional work, went to school, and lived a normal school girl's life. She had always loved music in general and singing in particular, and entered into the markedly musical atmosphere of her home by singing for her own amusement. When the family moved to Los Angeles, her lovely natural voice was discovered. At that time, Hans Clemens, formerly of the Metropolitan Opera, awarded three annual teaching scholarships under the auspices of distinguished Metropolitan Opera judges. The fifteen-year-old girl decided to enter the scholarship audition, if only for the value of getting expert judgment on her voice. Because of her extreme youth, she did not win a scholarship—but a week after the audition, Mr. Clemens asked her parents to allow her to study with him. One of his great desires was to find a superb natural voice as yet untouched by other "methods," and to build it as he believed a superb voice should be built. He believed that he had found the material he sought in Marilyn. Thus her vocal training began. She has had no other teacher. After a period of study, Miss Cotlow sang all the auditions she could, and began her career as leading soprano of the Central City (Colorado) Festival, under Frank St. Leger. From there, she appeared on Broadway in the leading rôle of Gian-Carlo Menotti's popular "The Telephone." Next, she entered the Metropolitan Auditions of the Air contest, conducted by Dr. Wilfrid Pelletier and—to her great surprise—she won. (See conference with Maestro Wilfrid Pelletier in *ETUDE* for March and April.) Her frequent radio appearances include CBS' "Family Hour," and "Your Song and Mine." Marilyn Cotlow speaks to *ETUDE* readers about the all-important beginning of a career.

—EDITOR'S NOTE.

Beginning the Career

A Conference with

Marilyn Cotlow

Leading Artist, Metropolitan Opera Association
Winner, Metropolitan Opera Auditions of the Air

by Rose Heylbut



Photo by Peter Basch

MARILYN COTLOW

directions. Later on, when dramatic work begins, it is of enormous value to have practiced and won this kind of second-nature control over the muscles of the body. When I first stepped out upon a public stage, there were those who were kind enough to say that I handled myself like a veteran. At that time I had had no stage experience whatever—but I had had disciplined training in ballet work, and this came back and helped me. In third place—know what you are doing! This is not quite so easily settled, since it includes an aware, alert, conscious control of every single thing to be done, both with the voice and with the body. Still, it can be achieved.

The Right Teacher Important

During the preparatory years, the important thing is to work under a teacher with whom you can actually feel yourself progressing. Vocal progress, at this stage, is largely determined by comfortable sensations while singing. Another excellent means of checking up on yourself is to make periodic recordings and thus to judge, objectively, your weak points, as well as your strong ones. I was unusually fortunate in finding my "right" teacher at once, in Mr. Clemens. I was also fortunate in being able to work in California! The climate there is such that it tends to slow you down—you can't hurry in Los Angeles, and so you find yourself working slowly, normally, naturally.

As to actual vocal work, I had an odd problem. Although my voice is naturally a coloratura soprano, I had a tendency, at the start, to sing darkly, heavily. Mr. Clemens helped me to overcome this and to

equalize my scale according to the natural color of my voice, by giving me light, easy, gay things to sing. He also insisted on the correct use of the middle voice, not only as a means of building the voice, but also as a means of freeing extremities of range from any tightness. Odd as it may seem, there is an important connection between qualities of tone in these extremities of range. If deep (low) tones are sung too heavily, the high tones will invariably tend to spread. Thus, the cure for tonal faults in the one register may be found in remedying the other! Since both develop from the middle voice, however, the first and greatest care must be exerted there.

I learned another interesting thing in voice production from a cousin of mine, who is not a singer at all, but a medical scientist. At one time, he served as assistant to a recognized throat specialist and thus came to examine the throats of several world-famed singers. He was surprised to find how many of these singers had throat defects—small throats, malformed throats, nodes on the vocal cords, and so on. Hence, he made a study of the basic structural elements that make for good singing, and concluded that the vocal cords themselves are not really the source! The cords, my cousin found, are simply the reeds for the tone. The voice (or breath) goes over these reed-like cords and into the sinus passages where it is resonated. Thus, it is the structure of these sinus passages that determines voice quality—and the smaller these sinus passages, the greater the vibration of the resonating air, and the more brilliant the voice! The value of good head resonance, then, is of great importance in learning how to sing.

I should like to pass on to you two other maxims of Mr. Clemens' teaching. The first is that tone is produced chiefly, and first, in the mind! You produce only that tone which you have planned to produce—which you have thought about. As an example of this, he taught us that a *piano* tone is a small *forte* tone. At first that puzzled me. Then I came to see what he meant. This is, that a soft tone needs the same support and the same firmness as a louder one—that the difference (in production, not in sound) is the way you think of it. That is to say, you use exactly the same production for soft or loud tones, but by *planning* and *thinking* of them differently, you bring forth differences between them. The second great point is what Mr. Clemens calls controlled relaxation. This means that, while singing, the entire body must be free, relaxed—with the exception of the expanded diaphragm and the alertly active and controlling mind. While you sing, the mind and the diaphragm take over all activities—all other muscles (particularly in the throat and face) must be eased, free, ready to obey, without the least assertive tensions of their own.

I have found that the best way to build good breathing habits is to learn to breathe to the full capacity of the lungs . . . and not only to learn *how* to do it, but to do it *regularly*! A good lesson in breathing came to me from my little dog, Zip! Once, in our garden, Zip grew enraged at some birds and barked at them for nearly an hour, at the end of which time he was not at all weary, but ready to run and play. Now, it came to me that a human being, using his voice so vigorously for that length of time, would be (Continued on Page 267)

I AM quite well aware that success in a musical career is largely a matter of chance. There are numerous gifted and ambitious young people coming out of our studios, and all of them dream of finding the right opportunity and making the right start. Sometimes they wonder why "A," who has a magnificent natural voice, doesn't get as far as "B," whose abilities, at first glance, seem to be no better. What is it, exactly, that spells success for one and failure for another? I think I know some of the answers!

The first, perhaps, is that natural voice *alone* isn't the whole story. The public—in whose interests engagements are given—wants fine voices in conjunction with other things; things like control of that natural voice, intelligent stage portrayal, the native ability to reflect, and therefore to give, pleasure. From this standpoint, then, the real start of a career is made back in the training years, when qualities like these can be developed.

I think the start of a vocal career should be the acquiring of solid musicianship—the mastery of an instrument, the ability to read scores and understand them. In second place, I advocate some diligent study of the dance, preferably ballet. There is nothing like ballet work, begun early, to give poise and control. That, perhaps, is due to the fact that ballet techniques are not entirely natural; they school the body in a sort of third-dimensional sideward motion which must be acquired sooner or later for stage work, since natural body motions are all in the forward or backward

The Pianist's Page

by **Guy Maier, Mus. Doc.**
Noted Pianist and
Music Educator

More Thought-Checks

HERE are a few more of those wayward thoughts:

✓ 1. Counting aloud: When students stubbornly refuse to count aloud I overwhelm them with reasons for its constant use. I show them that counting-out-loud is the best way to find out where we are going. It's the road map which charts us along unfamiliar trails. It assures us of reaching our destination quickly without stumbling or tripping. In fact, I post an attractive sign in my studio, "Counting Time Saves Time," the most potent argument we can use, and one which invariably appeals to the hardest boiled, self-conscious adolescent.

I never compel students to count long at a time; four or eight measures, then I stop. But I compel them to count very loud and do not tolerate any mumbling of words. At first I use "ands" or "Wuh-un, two-oo, three-ee" and so forth, later dropping the divided beats.

The hundreds of short, challenging exercises in "Thinking Fingers" (Maier-Bradshaw) offer a painless inducement to counting-out-loud. After a few repetitions of one or two of the exercises in the book—all of them challenging but mercifully short—the habit is set and no further difficulty is met. What's more important, the youngsters love the exercises.

Teachers know that one of the important functions of counting aloud is to free the finger tips by way of the voice, through the larger muscle masses of the body—lower and upper torso, full arm, fore-arm (rotational mechanism) and hands.

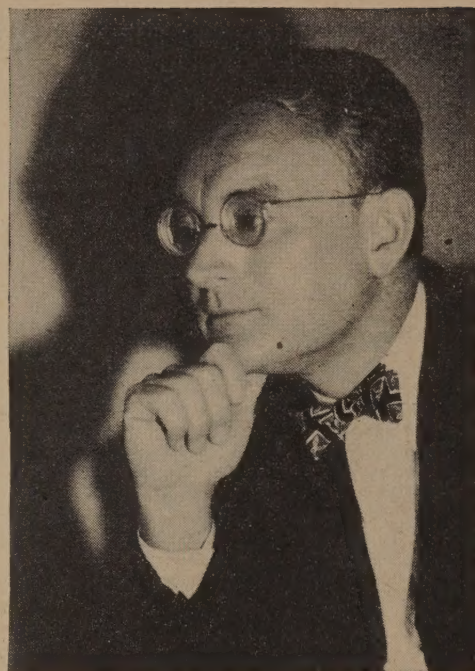
✓ 2. Facing the music: Whether you are an elementary or advanced student, have memorized your pieces and performed them for audiences, do not neglect to play them over once or twice a week with your eyes following the music. This is one of the best ways of holding a piece in your "eye," and is an invaluable prop for your memory.

I am constantly shocked when I put music in front of a student who has memorized it to find that he is all in a dither, can't follow the notes, doesn't know where he is, and is hopelessly confused by the score. What kind of "memory" is that?

Don't neglect this occasional, regular review with your notes before you. Like that much advertised beverage, it refreshes; also it prevents pieces from spoiling, keeps them on an even keel, eliminates wrong notes, and above all, holds the interpretation to the composer's directions.

✓ 3. Practice assignments: Never allow a pupil to leave your studio without knowing *exactly* what he is to do in his home practice. He must know just how to prepare his assignment. To be sure, this necessitates writing out explicit directions, which takes time, but pays wonderful dividends. Such a scale to be practiced slowly, four times daily with right hand, four times with left . . . so many measures of a piece repeated two, three or four times . . . a "blind flying" exercise played in four different octaves, hands separately or together . . . part of a new piece to be read slowly, once with left hand, once with right, twice with hands together. In other words, an *exact* practice schedule.

Such directions often perform miracles with a youngster's lagging interest by doing away with that



silly half-hour or hour practice nonsense. It's about time for someone to speak out courageously on the subject of this evil. The pupil conscientiously goes through his assignment, then stops, whether he has practiced twenty-five or forty-five minutes. If he wants to continue longer, the teacher assigns some Fun Work—playing over old pieces, sight-reading easy material, preparing duets or two-piano pieces, a bit of popular or boogie music, and so forth.

Children love drill and repetition. Above all, they flourish on the security of knowing what to do, when, and how to do it. The most piteous question I ever heard was that of a young child in a progressive school who asked the teacher, "Miss Smith, do we *have* to do today what *we want to do*?" Young people like to be told definitely what you want them to do; then they'll do it almost every time.

✓ 4. The metronome: I advise all students to use the metronome in practice; not constantly, of course, but often, as an exact check-up for small time units. Try this for example: play a fast piece written in quarter note basis with eighth note metronome beats. Set it at a moderately fast eighth note speed and see if you are playing it evenly and exactly in time. I'll bet that you will be chagrined by your time inaccuracies, chiefly those uneven, pushed half beats. This is one of the best ways not only to prevent time distortion, but also to control your pieces. Many artists constantly use such a metronome check-up, setting the beat for a small time unit—namely eighths or sixteenths.

An electric metronome is perfect for such practice because it is always exact and because speeds can be shifted easily.

✓ 5. Applying Hanon: If you want to find a piece that applies the pure technical practice of Hanon and of chords and finger exercises, examine the Siloti transcription of Bach's *Organ Prelude in G Minor*. This piece is an almost perfect application for such drills. Its grade, late intermediate.

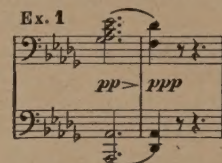
✓ 6. Fughetta and Fugato: A student asks, "What is the difference between a *fughetta* and a *fugato*?" A *fughetta* is a condensed, miniature fugue constructed exactly like the longer variety, while a *fugato* is a

free, extended fugal passage or fantasia set within another composition.

✓ 7. Dominant and Tonic: Another student writes, "I've always been mystified by the word 'Dominant.' Shouldn't the tonic be called *dominant*, since it is the stronger tone?"

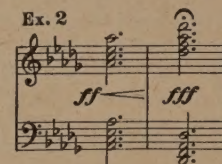
To avoid confusion, that word, tonic, should be called "Key tone-ic" since it is the chord around which the other members of the key chord family revolve and which establishes the tonality.

I suppose the dominant chord is named because of its pull on the tonic. It certainly has a domineering quality, which you can test by playing the final chords of any slow singing piece which ends in the V7I progression, like the Chopin *Berceuse*:

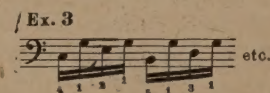


It is easy to hear which of these chords has the stronger pull. Therefore, the dominant is played with slightly more tone than the tonic, which is here the chord of rest or finish.

On the other hand, in brilliant V-I endings, the dynamism of the dominant must be topped by the final tonic, which is played louder than the dominant, of course:

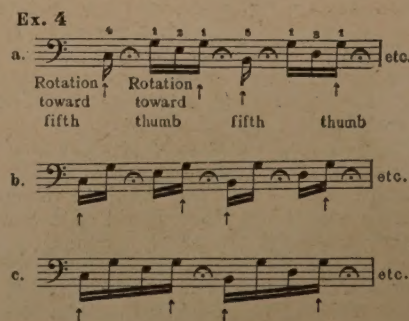


✓ 8. Alberti Bass: Another student is concerned over the Alberti bass, which is nothing more than those broken chordal basses universally used in accompanying melodies:

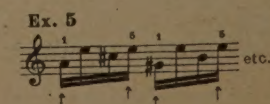


To the composer, Domenico Alberti, was given the dubious credit of introducing such basses in the early eighteenth century. They have been the stock-in-trade of composers ever since.

But beware! These are hard to play relaxedly in rapid tempo. No student should be given a classic sonatina or sonata without first having mastered many such figures as pure technic. Besides light, even fingers they require perfect rotary balance in both directions (toward thumb and toward fifth finger) which can be developed by exercises such as:



The book, "Thinking Fingers" (Maier-Bradshaw) offers many examples for applying such rotary patterns. Don't neglect to work out similar figures for the right hand also:



(Continued on Page 214)

Overcoming the Crime Hazard With Music

An Exciting Community Experiment

How the Denver Junior Police Bands Have Successfully
Been Killing Delinquency Before It Hatches

by A. B. Bunnell



Chilton House of Photography

GEORGE V. ROY

Conductor of the Denver Junior Police Band



HERE THEY ARE 'AT REHEARSAL!

Denver will have little to fear in the way of juvenile delinquency from the youngsters in this Boys' Police Band.

ATTRACTED from my homeward journey by the sound of a lively march, I sauntered up the green campus slopes stretching beneath the radiant glow of the Fourth of July sun, toward a group of blue-clad youngsters giving out with all they had on each down beat. Noting it to be an out of town band, I listened with amazement to the precision and skill of each section, and watched the smoothness with which they moved from one selection to another without the apparent guidance of a director.

Believing that somewhere there must be a director, I moved about the crowd and spotted him at a distance, dressed similarly as other band members, standing on the farther side among the observers, and complacently fingering a long blade of grass with seemingly no concern in the band's performance. I was about to cross over and make the director's acquaintance when, at a nod of his head, the little fellows ceased playing, and with the skill of Arabs, closed their cases and were gone; leaving my curiosity unappeased as to the identity of this outstanding band.

It was not until sometime later, while working on a juvenile delinquency case, that I came to know that this group was the Denver Junior Police Band which has had such a great influence upon many Colorado boys. For, despite the fact that one out of every twenty-three inhabitants in the United States is a member of a potential crime army of six million, that the percentage of crime is dropping to an appalling lower age level, and that there was a ten per cent increase of juvenile arrests over last year's record, it is amazing that not one of the sixteen hundred Denver Police Band graduates has ever been before a juvenile court.

The function of the Denver Junior Police Band today is to direct the "ginger" and "excess steam" of boys toward a satisfying and worthwhile musical accomplishment that will eventually lead to a musical career, or at least to provide a means of obtaining a college education through the acquisition of a musical scholarship or professional playing, rather than to attempt to remold delinquents.

Organized a decade ago in June, 1937, this organization's influence has been felt beyond the borders of the United States, for similar groups now exist

years, from the original twenty-five, to a membership of two-hundred and fifty, with a waiting list of several hundred.

The various activities included seasonal sports, drill team, glee club, and band. The band itself was organized when the Denver Policemen's Protective Association assumed the sponsorship of a free instrumental music class at the Wells Music Company. However, realizing that the athletic program interested the boys only during their brief meeting periods, the athletic program was dissolved, with the band becoming the real project, as it required, in addition to the regular rehearsals, daily hours of practice which brought the boys' interest right back into the home, and in addition, enriched the discipline and character training program to such an extent it elicited notable comment from citizens and parents alike.

Today, with three bands totaling a membership of one hundred and twenty-five, parental interest remains very staunch. Regularly each week at rehearsal time a large representation of fathers and mothers patiently climbs the tall stairway to the practice room above the city street cleaning department in lower down town Denver. One cannot help noting the interest and sincerity with which these parents watch their child's growth, as they take strict note of the next week's assignment and the new scale and arpeggio assignments for the six months' test.

At times, in the first year of training, it is difficult for some parents to understand the brisk, firm mannerisms of the band's director, Mr. George V. Roy. Many see their "Willie" as a sensitive lad who would come through in time with patience and encouragement; while Mr. Roy, seeing "Willie's" imperfections, seeks to help him surmount his difficulties that he may, as a musician, meet the professional demands that will be made of him as such. No boy is favored or allowed to slide by without producing the desired results. Every detail toward a boy's progress is watched and checked closely. Whether the boy will become a professional musician or not, Mr. Roy seeks to develop mastery in the disciplining of one's self and musical technique. However, it is not long before boys and parents alike soon learn that Mr. Roy means

in almost all of the states, as well as in Alaska, Hawaii, and South America. Although some of the Junior Police branches have a membership of well over five thousand and carry on various activities other than music, the Charter Denver Police Organization has now ceased all other activities, functioning strictly as a musical group—justly rating in all respects one of the finest boys' bands in America.

Making child delinquency his hobby, and being a showman and entertainer himself, Sergeant Walter Heath, backed by the local Denver police force for a one year trial, undertook the organization of the Denver Junior Police. Established for boys between the ages of seven and sixteen, the membership steadily increased, in three



DENVER'S WONDER-WORKING JUNIOR POLICE BAND

business, that he expects and demands definite accomplishment, but is a "square shooter" and a real friend.

It is the Radio Band to which all the beginning and first band students aspire. For, it is this organization, so named for its KOA broadcasts, that fulfills most of the engagements, and to which many honors of distinction have come. Making nearly five hundred appearances at bond drives, rallies, U.S.O. entertainments, soldiers' hospitals, and army bases since the beginning of the past war, this band has received two honors of distinction. In November, 1945, the Radio Junior Police Band and each of its members received a Citation of Merit from the Music War Council of America for its outstanding work in behalf of the war effort. On April 4, 1946, while entertaining twelve hundred U.S.O. workers, the band was again honored with a citation from the U.S.O. workers . . . this being the only boys' band in America to receive such an award.

Already, many of the Radio Band's alumni are carrying forth the musical aspirations of its director. Twenty-eight students to date belong to the local Denver Musician's Protective Association, with one having joined at the age of fourteen by special dispensation of the union. Having played solo cornet for the past two years under Saul Caston in the Denver Symphony Orchestra, this same youth is now furthering his education at Colorado University.

Outstanding performances of the Junior Radio Police Band include a featured place in the Cheyenne Frontier Day Celebration, 1947 Washington Redskins and Detroit Lions Professional football game at the Denver University Stadium, National Stock Show, and the Greeley Spud Rodeo; with its own concert being held near the close of the year at the Denver City Auditorium, where adequate facilities accommodate the crowds that have in past years been turned away from Phipps Auditorium in City Park.

In the past three Colorado Music Festivals, Radio Junior Police Band members have scored very high as individual soloists. With a rating of eighteen superior soloists and eight excellents in 1946, twenty-one superiors and five excellents in 1947, and twenty superiors and seven excellents in 1948, the Denver Junior Police Band has maintained a state musical rating of superior or excellent in solo work among seventy-two per cent of its members over a three year period.

A Valuable Training

Serving as it does in building a better youth for a better tomorrow, the Denver Junior Police Band attracts twenty per cent of its members from a radius of seventy-five miles, while only one of its present members is the son of a Denver Policeman. These youngsters, attending weekly rehearsals and numerous performances over an eight-year period, are said by Executive Officer Frank Ingraham to have obtained a musical education with an estimated value of twenty-four hundred dollars, without the consideration of the physical fitness it has brought to several members, including a student with asthma who had been bed-ridden most of his life, or the correct physical improvements brought about in another's jaw.

Operating as it does on a "shoestring," expenses for the organization are obtained from a six hundred dollar annual donation from the Denver Policemen's Protective Association and the profits derived from the sale of amusement park tickets which net close to two thousand dollars. General expenses include the director's salary, necessary supplies and materials, and the printing of the Denver Junior Police Bulletin, which serves as an agency in the band's development, providing worthwhile featured articles on instrumental care and importance, opportunities in music, best practice methods, character development as well as reviews, poems, jokes, tricks; and calls attention now and then to their "PAPPY," which requires *Patience, Attentiveness, Practice*, more *Practice*, and a *Yearning* to be a good musician.

Although boys older than ten years may join the First Band upon passing a proficiency test, almost every member started in the Beginner's Band which is launched each year in the second week in June. Those who have been on the waiting list during the year, and other prospective boys between the ages of seven and ten accompanied by their parents, are signed up for a preliminary six weeks' training period,

at which time they are informed as to what instrument they are best suited for according to their physical fitness, which includes jaw set, lip formation, teeth structure, and hearing ability.

Boys are then divided into classes of treble and bass clef players although no instruments are purchased or played as yet. By means of clapping, tapping, and humming they learn the basic rudiments of music which include the naming of lines and spaces, notes and rests, and their position on the staff. This training is aimed to develop skill in the reading of music at sight and the mastery of good band intonation through the correct knowledge of time valuations and notes. It discourages the mere curiosity seeker and those who do not consider music a serious study.

After having completed and passed the six weeks' training period, the student is permitted to purchase an instrument. He is then taught fingering and is asked to name the notes and to finger them in correct time. With the time and note reading understood and mastered, the student is then taught tone production, with outstanding results. Upon completion of this intensive six months' training period, the boy is eligible to be sworn into the organization, thus rating a badge and uniform identical to that of a policeman's.

From here on, few failures result. Each boy's advancement and rank in this musical organization are dependent upon his own progress in the monthly and bi-annual examinations. Each boy has the opportunity of eventually promoting himself from patrolman to chief officer, by the system of merits and demerits. New officers are appointed after each bi-annual examination. To be promoted to a higher rank a boy must have maintained a six months' average of eighty points or better. Elimination results with a grade of twenty points or less.

At the end of the first year's examination, eligible boys are promoted to the First Band, while those failing to pass the examination are given the opportunity of repeating the Beginning Band work again. Boys remain in the First Band until a vacancy exists in the Radio Band. The average time in which a boy makes the Radio Band is between two and a half to three years. However, some exceptionally well qualified students have made the band in a year and a half.

Although the Denver Junior Police Band is not the sole solution to the prevention of juvenile delinquency, which is a local, rather than a national problem, and a product of many diverse forces within the child's psychological and environmental nature, it has done much toward meeting the needs and desires of those boys whose hearts yearn for musical accomplishment.

For a happy boy, busily striving for the attainment of a well defined goal, directed by qualified leadership with high ideals, encouraged by the love and care of a home, is all that America needs to give delinquency its well deserved spanking and provide a better youth for a better tomorrow.

The Pianist's Page

(Continued from Page 212)

✓ 9. Thumb Octave Practice: I cannot urge too strongly the practice of rapid octave passages, often with thumbs alone. The thumb is always played directly from the keytop with pointed "finger action," helped by slight forearm rotation. Never play it from above the keys or with a wrist whack. Do not try to hang onto the octave span, but hold the fingers loosely bunched together. Here are some reasons why such occasional practice brings astonishing octave freedom:

1. The loose, rotating thumb establishes the habit of shaking the octaves freely in impulses, "out of the sleeves," thereby assisting relaxation, speed, and endurance.
2. The key contact reduces lost motion of hand and arm. This lost motion is a serious deterrent to fluent and brilliant octaves.
3. The thumb, played alone without the octave stretch, reduces tension, especially in small hands, and offers a helpful and relaxed alternative method of practice.

4. The small, economical space covered by the thumb assures solidity and security, thereby aiding accuracy, ease, speed. Thumb octaves are practiced as usual in slow and fast patterns of one's, two's, three's, and so on.

Don't think this means that you can neglect the fifth finger. That's another story!

✓ 10. Funnies' Function: Now coming down to earth with a thud, here's something for you to try. Each week buy a half dozen cheap comic books, not the blood-'n-thunder kind but the milder variety (animal cartoons and westerns). Put them on your waiting room table, and you'll have no trouble enticing your pupils to lessons. In fact, so alluring have students found them that they often stay long after the lesson time to finish 'em up. Mothers have been known to tell their club friends proudly that, "Miss B must be a wonderful piano teacher. Susie loves her lessons so much that she just can't bear to tear herself away from the studio."

Many teachers (including myself) have found this blandishment very effective.

Musical Quiz

by Charles D. Perlee

WHETHER you be musician or listener, see how many of these questions you can answer. Count one point for each correct answer. Scores: Excellent, 13-15. Good, 10-12. Fair, 6-9.

1. Three of these compositions are about oceans, but one is a river. Which is it? A. *La Mer*. B. *The Moldau*. C. *Over the Waves*. D. *Calm Sea and Prosperous Voyage*.
2. Which of these terms means slower than *allegro*? A. *Allegro con brio*. B. *Allegro*. C. *Presto*. D. *Allegretto*.
3. Which instrument has six strings? A. Guitar. B. Violin. C. Viola. D. Cello.
4. One of these men has not been general manager of the Metropolitan Opera. A. Edward Johnson. B. Herbert Witherspoon. C. Gatti-Casazza. D. Deems Taylor.
5. One of these compositions was not used in the film, "Fantasia." A. *Sacre du Printemps*. B. *Sorcerer's Apprentice*. C. Bach-Gounod *Ave Maria*. D. *Dance of the Hours*.
6. Which singer has not been famed for her "Carmen"? A. Maria Gay. B. Geraldine Farrar. C. Lily Pons. D. Emma-Calvé.
7. Two of these composers have employed the "12-tone" system extensively. A. Purcell. B. Schoenberg. C. MacDowell. D. Alban Berg.
8. A demisemiquaver is: A. Thirty-second note. B. Sixteenth note. C. Quarter note. D. Half note.
9. Who wrote the libretto for Richard Wagner's "Ring"? A. Hugo von Hofmannstahl. B. Arrigo Boito. C. Richard Wagner. D. Hans Christian Andersen.
10. In which Gilbert and Sullivan light opera does this line appear: "She may very well pass for forty-three in the dusk, with the light behind her"? A. "Pinafore." B. "Trial by Jury." C. "Mikado." D. "Pirates of Penzance."
11. Which of these scores calls for use of a wind machine? A. "Don Quixote." B. "Fingal's Cave" Overture. C. "Flying Dutchman." D. "Ein Heldenleben."
12. Who was the Muse of dance and song? A. Aurora. B. Venus. C. Terpsichore. D. Diana.
13. A schottische is in what time? A. Three-four. B. Two-four. C. Three-eight. D. Four-four.
14. Which of these famous singers made his first big success in musical comedy? A. John Charles Thomas. B. Lauritz Melchior. C. Richard Crooks. D. Ezio Pinza.
15. One of these string players is not a violinist. A. Zino Francescatti. B. Mischa Elman. C. Ruggiero Ricci. D. Raya Garbousova.

ANSWERS TO MUSICAL QUIZ

1. B. 2. D. 3. A. 4. D. 5. C. It was Schubert's *Ave Maria* in the picture. 6. C. 7. B. D. 8. A. 9. C. 10. B. 11. A. 12. C. 13. B. 14. A. 15. D. She's a cellist.

"America Holds the Hopes of the Musical World"

An Interview with

Ralph Vaughan Williams

England's Top-Ranking Composer

by LeRoy V. Brant



RALPH VAUGHAN WILLIAMS
AND FOXY

RALPH VAUGHAN WILLIAMS, at the age of seventy-seven, is the dean of English composers. He is, with the exception of Jean Sibelius, now eighty-three, and Richard Strauss (eighty-four) perhaps the dean of all living noted composers. And he is one of the most greatly loved musical figures in all the British Isles.

If any one man can be said to represent the musical genius of the British people that man is probably Vaughan Williams. Since the deaths of Elgar and Delius there is no "elder statesmen" to speak so well for England as he. Born in England, he was for the most part educated musically in his native land. He has lived all his life there. The small professional posts he held were in England, although, except for a career of three years as a church organist and a few scattered lectures at Oxford, he has devoted his life to composition, and nothing else except his hobby of gardening. In a word, Vaughan Williams is an Englishman of Englishmen; to the very core he is such, with a definite conservative leaning, politically, and a vast respect for the crown.

Concerning His Compositions

Again, Vaughan Williams has interested himself since his boyhood in the folk music of England. And parenthetically, let it be remarked that in all the world, not even in Scotland or Ireland, and certainly not anywhere on the continent except perhaps in Russia, is there more beautiful folk music than the folk music of England. In this music the composer has steeped himself; he has spent untold time collecting melodies and words and arranging the melodies for orchestra so they may be heard at England's great and frequent concerts by the people to whom they belong. He has had them recorded, many by great orchestras which he himself has conducted, so that they might be made known to the world at large. All this is another cogent reason why Vaughan Williams may be said truly to represent the musical genius of the English people.

Ralph Vaughan Williams was born October 12,

1872, on the borders of Gloucestershire and Wiltshire. He was educated at Charterhouse and Trinity College, Cambridge, from which he took his musical doctorate in 1901. He studied composition with Parry and Stanford, organ with Parrat, and piano with Sharpe and Moore (every one a solid English musician!). Later on he studied in Berlin and took courses with Maurice Ravel. But his music does not resemble that of the iconoclastic Ravel, nor of the staid and stodgy Germans. Neither is it like that of Parry nor of Stanford. It is basically that of the Briton, Ralph Vaughan Williams.

Vaughan Williams' major compositions include six symphonies of which, respecting the last two, Warrick Braithwaite, conductor of the Scottish Symphony, said to me, "They are to be classed as among the great symphonic compositions of all the ages." They include volumes upon volumes of folk melody collections; the editing of scores of hymns for the Church of England and for the Protestant Episcopal Church of America; several Masses; many compositions for chorus and orchestra and organ; and incidental music for several Greek plays.

Our wedding trip took us to Kenilworth Castle, whence we stayed overnight in Banbury (Remember? "Ride a cock-horse to Banbury-Cross"—and so on) and with the early morning set out to travel more than two hundred miles to make our visit and pay our tribute to Ralph Vaughan Williams. Through lovely rural England, all smiling as if to set the keynote for our meeting with the great man, we rode. Especially lovely was the southern district as we approached Dorking, where he lives. Passing a score of country churchyards where Gray might have penned his immortal "Elegy," we saw a score of herds upon as many leas, and at last, fifteen minutes before the appointed hour, came upon the charming little estate called "The Whitegates," where dwells England's dean of composers, his invalid wife, a deaf maid, and Foxy.

The Discussion Begins

Foxy is the real master of the menage. Upon his whims depend the punctuality of meals and, within the limits of Britain's rationing system, the household menus. Upon Foxy's whims depend very largely the tidiness of the rooms, and a thousand more things than can be mentioned here. Foxy is the Vaughan Williams' beloved pet cat.

"You know I do not talk about music. It's hard enough to write it, let alone talk about it." It was Vaughan Williams himself, Foxy in his lap, after Ruth and I had been graciously welcomed by the master and mistress of the household. We were seated in the large drawing-room graced by a huge Erard piano more than a hundred years old, and surrounded by a balcony in which there were endless shelves of books. I wondered if our visit was to be simply a pleasant connection with a great master of music, but nothing more, when Foxy jumped to the floor, and with big eyes shining and a plaintive "Miouw" rubbed against my leg. Inspired by the goddess of the moment I dropped to the floor and began to play with Foxy (I do like cats anyway) and Foxy's master apparently concluded that if accepted by Foxy, that was an end to my probation, and thereafter he spoke with the utmost freedom.

He told me of the strange midnight burial of Frederick Delius. He asked me about Jean Sibelius, with

whom I had spent two days the week before. He talked of Warrick Braithwaite, for whom he has a profound esteem as a conductor, and the conversation veered to America, and the things we have here. He has been in America twice.

"It seems to me that you in America hold in your hands the hopes of the world. Certainly this is true politically speaking, and it seems to me it may be true musically speaking, too. At least, something great must come out of the opportunities you give people there. The peoples of Europe are cold and hungry, and it is devilish hard to write music under such circumstances. A few, like Schubert, made it, but not many. Even with us, the conditions are hardly the best for writing music!" (Note. This typically British understatement had as its background, for example, the fact that in traveling more than two thousand miles through England alone, a thousand miles of it by car, neither Ruth nor I ever left a table, urban or rural, without hunger as dessert.)

"So I think your country must produce great composers. When? I cannot say. Only God can say. I only know that you have many men of talent working in music now. I have read many of their scores, heard much of their music. I have even conducted a few of their pieces, and I like some of them very much."

Difficult to Classify

I asked the master to weed out the sheep from the goats, or at least to name the sheep, even if he would not care to name the goats.

"It would be unfair to use names so casually," he declared. "Besides, I could be mistaken in any present opinions. I might change those opinions in a day, in a week, in a year or two. Who can say? Then, again, it has always taken a whole flock of composers, or would-be composers, to produce two or three tip-top ones in any generation. We have to have a run of second- or third-bests to get two or three great ones. You remember about Handel and Bonacini? How does it go—

"Some say compared to Bonacini
That Frederick Handel is a ninny,
While others say that he to Handel
Is scarcely fit to hold a candle.
Strange that such differences should be
Twixt Tweedledum and Tweedledee!"

"I don't think that's just right, but it's near. So, you see, we, mustn't judge too fast. But your man will come; of that I'm sure."

I asked if we had not already had such a man—"I don't think you've had a man like Beethoven, do you?" Candor compelled me to answer in the negative. "Or Purcell?" Again the answer was no. And then I boldly asked "What message could you send to our young composers, or what suggestions could you make to them from your own long years of experience?"

Vaughan Williams looked at me searchingly and paused. I feared that he was likely to refuse this answer most important to me; then with a quick smile, a lift of his shaggy snow-white hair, and with a stroke for Foxy who had returned to his knee, he made reply:

"I think the first thing your composers must do is to believe in themselves. They (Continued on Page 255)

A Flood of Distinguished Records

by Peter Hugh Reed

Auber: Overtures to *Masaniello*, *The Crown Diamonds*, *Fra Diavolo*, *The Bronze Horse*: Arthur Fiedler and the Boston "Pops" Orchestra. Victor set 1274.

Beethoven: *Egmont Overture*: Serge Koussevitzky and the Boston Symphony Orchestra. Victor disc 12-0288.

Beethoven: *Symphony No. 1 in C, Op. 21*: Bruno Walter and the New York Philharmonic-Symphony Orchestra. Columbia set 796 or Microgroove disc ML 2027.

Dvořák: *Symphony in E minor, Op. 95 (From the New World)*: Leopold Stokowski and His Orchestra. Victor set 1248.

Haydn: *Symphony No. 88 in G*: Eugene Ormandy and The Philadelphia Orchestra. Columbia set 796 or Microgroove disc ML 4109.

Liszt: *Hungarian Rhapsody in F minor*: Eugene Ormandy and The Philadelphia Orchestra. Columbia disc 12928-D.

Massenet: *The Virgin—The Last Sleep of the Virgin*: and Mendelssohn: *Scherzo from Octet, Op. 20*: Sir Thomas Beecham and the Royal Philharmonic Orchestra. Victor disc 12-0688.

Mendelssohn: *Incidental Music to A Midsummer Night's Dream*: Arturo Toscanini and the NBC Symphony Orchestra. Victor set 1280.

Mendelssohn: *Ruy Blas—Overture*: Pierre Monteux and the San Francisco Symphony Orchestra. Victor disc 12-0657.

Milhaud: *Le Boeuf sur le Toit*: Dimitri Mitropoulos and the Minneapolis Symphony Orchestra. Columbia set MX-308.

Mozart: *Symphony in E-flat, K. 543*: George Szell and the Cleveland Orchestra. Columbia set 801 or Microgroove disc ML 4109.

Tchaikovsky: *Francesca da Rimini*: Leopold Stokowski and the New York Philharmonic-Symphony Orchestra. Columbia set 806 or Microgroove disc ML 4071.

Tchaikovsky: *Symphony No. 3 in D, Op. 29 (Polish)*: Sir Thomas Beecham and the Royal Philharmonic Orchestra. Victor set 1279.

Haydn: *Symphony No. 96 in D*: Concertgebouw Orchestra, Eduard Van Beinum, conductor. Decca EDA set 84.

This group of orchestral recordings offers rich rewards for the discriminating music lover. There have been quite a number of retordings of the Auber overtures, but none in performance and reproduction that satisfy more than the Fiedler rendition. All except the *Masaniello* or *La Muette di Portici* overture are from light operas, full of a captivating tunefulness and elation. Koussevitzky's "Egmont" Overture reveals the beauty of sound of a great orchestra, well recorded, but the dramatic implications of this great "tone poem" are by no means fully exploited. Walter's performance of Beethoven's youthful symphony is more romantic than the famous Toscanini version. Well recorded, it offers the listener a striking example of the conductor's geniality in music-making. Stokowski's latest version of the "New World" Symphony is superbly recorded, showing what American engineers can do with extended range. The interpretation, less capricious in style and pace than the conductor's earlier performances, is by far the most persuasive now on records. Ormandy's Haydn is expertly polished, but the orchestral tone seems rather heavy for this volatile music. The older Toscanini set, though less well recorded, offers a more vital and imaginative reading. The Dutch conductor, Van Beinum gives a better performance of the D major Symphony, employing an orchestra of proper size for Haydn's music. This genuinely fine work, lesser known than the G major Symphony, repays closer acquaintance, especially in a realistic recording that does full justice to the conductor's artistic discretion. The Liszt is an ar-

range of the fourteenth rhapsody for piano, more familiar in the arrangement for piano and orchestra as the Hungarian Fantasia. Its virtuoso characteristics serve to exploit the famous Philadelphia Orchestra advantageously. Massenet's sacred work, "The Virgin," is remembered today only by the Prelude to Part IV—*The Last Sleep of the Virgin*, a tender orchestral lullaby. Beecham's artistic restraint is appreciable in music where sentiment, if stressed, might become cloying. The familiar Mendelssohn scherzo is also well handled. It is not the infinite care and accuracy of



ZINO FRANCESCATTI

Toscanini's performance of the same composer's incidental music to Shakespeare's "A Midsummer Night's Dream" that alone impresses. Rather, it is the youthful buoyancy and light-hearted eagerness he brings to his interpretation. This assuredly is music-making of an extraordinary kind. Monteux tends to dramatic ostentation in his performance of the "Ruy Blas" overture. The memory of Beecham's older recording, with its better orchestral playing and suaver artistry, prevails. The Milhaud score, with its early jazz connotations, is dated today. It seems rather naïve and thematically banal, as so much experimental music of the post World War I period. Originally written for violin and piano, it turns up in this recording in an orchestral arrangement made for a pantomime farce called *The Nothing Doing Bar* (reviving memories of an American speakeasy). After several hearings, our musical curiosity was sated, perhaps because Mitropoulos ignores its subtleties in favor of virtuosic blatancy. Szell's treatment of one of Mozart's greatest symphonies is musically precise, a bit on the stolid

side, with little or no feeling for sentiment. However, the orchestral playing is admirable and the recording splendid, and the fact that it is represented on a long-playing disc recommends it to record buyers. Tchaikovsky's "Francesca da Rimini" is more diffuse than most of his tone poems—its best pages are those toward the middle, where Francesca relates hers and Paolo's great love. Stokowski plays this music with consistent dramatic vehemence, making it a more exciting drama than Koussevitzky did. Either the regular or the long-playing version is worth acquiring, as both are well recorded. Tchaikovsky's Third Symphony is a work of considerable charm, invention, and ingenuity. Its neglect in the concert hall is undeserved. Beecham plays this work with uncanny musical insight and enthusiasm, making it a more appreciable musical experience than Kindler or Coates, who previously recorded it.

Haydn: *Concerto No. 1 in C major*: Isaac Stern (violin) with string orchestra and cembalo. Columbia set 799.

Rachmaninoff: *Rhapsody on a Theme of Paganini*: Artur Rubinstein and the Philharmonic Orchestra, Walter Susskind, conductor. Victor set 1269.

The Haydn proves a delightful composition, properly spirited in its outer movements and tender in its slow section. Moreover, the use of small orchestra with harpsichord gives this performance a particular charm, essential to its well-being. Stern plays the work admirably and the recording is exceptionally fine. The Rachmaninoff Rhapsody remains the most popular work of its composer, except his Second Concerto. A romantic composition, richly scored, its range is both a virtuosic and lyrical one exploiting a proficient pianist to advantage. Though Rubinstein is more showy in his performance than was Rachmaninoff or Moiseiwitsch (each of whom recorded the work before him), one feels his is a valid approach to the composition. Aided by a good orchestra, a particularly fine conductor, and superior recording, the pianist gives a thrilling account of this music.

Ravel: *Tzigane*: Zino Francescatti (violin) and Artur Balsam (piano). Columbia disc 72771-D or Microgroove 7-inch disc.

Beethoven: *Sonata in A major, Op. 69*: Pierre Fournier (cello) and Artur Schnabel (piano). Victor set 1231.

Beethoven: *Trio in D major, Op. 70, No. 1*: Adolf Busch (violin), Hermann Busch (cello), Rudolf Serkin (piano). Columbia set 804.

Hindemith: *Quartet in E-flat (1943)*: Budapest String Quartet. Columbia set 797.

Ravel's virtuoso gypsy rhapsody is played with fervor and nuanced elegance by Francescatti. More than any other living violinist, perhaps, he makes this composition something more than just a glowing technical show. The recording is best in the twelve-inch disc. Beethoven's third cello sonata is to the 'cellist and pianist what his "Kreutzer" Sonata is to the violinist. Written around the time of the Fifth and Sixth Symphonies, it reveals his genius at its height. Fournier, unquestionably one of the greatest living 'cellists, plays with poised and fluid technique, giving a performance that remains most musically satisfying. At the piano, Schnabel matches the moods and expression of his partner with perfect equanimity. One of Beethoven's most delightful trios is his G major, Op. 70, sometimes called the "Ghost" trio because of the eerie character of the slow movement. The music is alert, bright, and ingenious in invention. The new performance is exceptionally fine, with the impetus deriving from Serkin's splendid piano playing. An excellent recording—The Hindemith quartet—written and dedicated to the Budapest String Quartet, is more immediately accessible than the composer's earlier works in this form. The technical ingenuity of the composer's part-writing is fascinating, and much of the melodic material is warm and appealing. The performance is one of conviction.

Among recent keyboard music recordings is a new set of Schumann's *Etudes Symphoniques* (Victor 1272) by Alexander Brailowsky, whose performance is technically proficient but somewhat lacking in true romantic feeling. Claudio (Continued on Page 270)

RECORDS

A NINETEENTH CENTURY ROMANTICIST

"HOFFMANN; AUTHOR OF THE TALES." By Harvey W. Hewett-Thayer. Pages, 416. Price, \$6.00. Publisher, Princeton University Press.

Professor Hewett-Thayer, Chairman of the Department of Modern Languages at Princeton University, has written one of the most engaging volumes in recent years upon a subject about which there is relatively little information in English. E. T. A. Hoffmann was one of those tremendous geniuses that flash comet-like over the pages of the literature of the time, and remain figures which, as time goes on, become almost mythical. Some go so far as to claim that he was "one of the great masters of world literature." As a composer his compositions were pretentious but not eventful. There are twelve operas, a ballet, a symphony, an overture, a quintet for harp and strings, piano sonatas, a Mass, and so on. None of these, not even his best-known work, "Undine," is frequently heard at this time.

Hoffmann as a powerful force in the Romantic Era in music is recognized by all. In fact, it has been difficult for those confined to English to understand the convulsion of mysticism, religion, ritualism, fantasy, and wild imagination which affected the first fifty years of the nineteenth century. Hoffmann's influence upon the composers of the period, all the way from the volatile Schumann and his immortal suites for piano, to Offenbach, who set to music the "Tales of Hoffmann," was very striking in many ways. Your reviewer has seen few musical books in recent years which have excited him more than Dr. Hewett-Thayer's new work.

THE SCIENCE OF ART

"THE MATHEMATICAL BASIS OF THE ARTS."

By Joseph Schillinger. Pages, 696. Price, \$12.00. Publishers, Philosophical Library.

If anyone may be called "The Einstein of Art and Music," certainly a glance through Joseph Schillinger's profound and more or less appallingly complex "Mathematical Basis of the Arts" will reveal that he is entitled to this distinction. A large part of the book is given over to charts, diagrams, and mathematical computations which present the appearance of a book of logarithms, extremely valuable in itself, but wholly worthless to anyone without the brains and experience to work out the problems of Schillinger. There is an historical bond between the science of music and that of art which only too few creative workers realize. This dates back to ancient Egypt and Greece. Musical mathematics must have existed long before the time of Pythagoras and his theory of "the music of the spheres."

The question arises in the musician's mind: How did Bach produce any of his marvelous creations without the science of Schillinger? Schillinger even suggests an improvement in J. S. Bach's "Two Part Invention No. 8." Bach himself was greatly interested in problems of physics as related to music, but he was far more concerned in composing music than in writing about it. If mathematical science in Bach's day had advanced to the Einstein level, we are sure that his mind would have rejoiced in Schillinger's discoveries. The remarkable thing is that George Gershwin and others of the Broadway group of composers were so helped by the principles taught by Schillinger that they developed a kind of musical worship for him.

Schillinger was born in Russia in 1895 and became an American citizen in 1936. He died in 1943. He studied with Nicolas Tcherepnine at St. Petersburg. In Russia he held many high positions as educator and conductor. He also composed effective musical works, took an active part in moving picture development, and also wrote a technical work upon electricity. Dr. Charles J. Martin, Professor of Fine Arts at Columbia University, says of "The Mathematical Basis of the Arts:" "The method of rhythmical design presented by Joseph Schillinger links together on a mathematical basis the arts of music, literature, and the spare arts. In his method, Schillinger reveals the fundamental mathematical laws of structure underlying plant and animal life, and the application thereof in the art forms of developed cultures of the past."

Etude Music Lover's Bookshelf

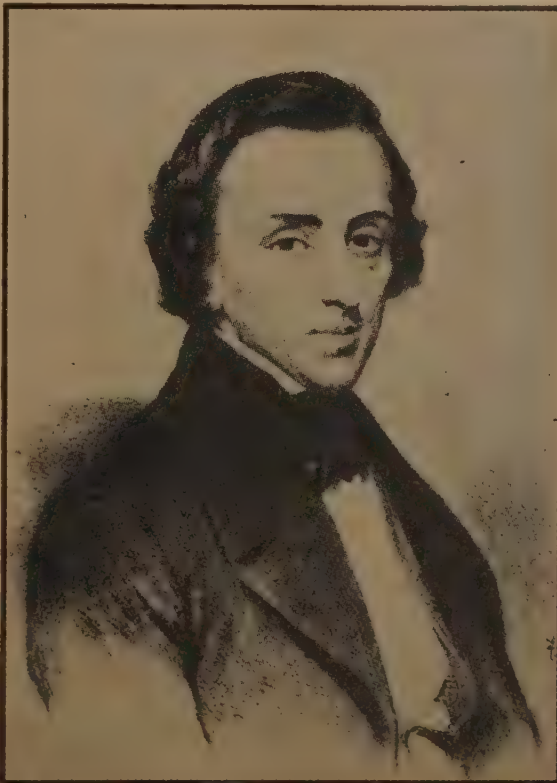


by B. Meredith Cadman

A NEW CHOPIN BIOGRAPHY

"CHOPIN, THE MAN AND HIS MUSIC." By Herbert Weinstock. Pages, 358. Price, \$5.00. Publisher, Alfred A. Knopf.

Here appears another "Borzo Book" from Knopf, with its accustomed elegance in the art of bookmaking. It deals with one of the most romantic figures in music, whose life has been befogged by nebulous fiction, Hollywood fantasies, and dramatic extravagances. After a great personage has been subjected to many biographies, there comes a time when a straightforward analyst feels it his duty to do some much-needed housecleaning. This is usually done by a work so cluttered with the impedimenta of documentary data that the subject of the biography is lost behind a barrier of controversial discussion of errors. This is not the case with Mr. Weinstock's Chopin, because we have still the colorful life of the great poet of the piano, told in most interesting fashion by a conscientious author who has exhaustively examined all available sources to get at the truth. Mr. Weinstock, who is the Executive Editor of Alfred A. Knopf, Inc., may well be proud of this splendid volume.



CHOPIN

After a painting by Ary Scheffer

BEYOND THE FOOTLIGHTS

"OPERA LOVER'S COMPANION." By Mary Ellis Peltz. Pages, 385. Price, \$5.00. Publisher, Ziff-Davis.

Mary Ellis Peltz is Publicity Director of the Metropolitan Opera Association, and has assembled from the Opera News a number of articles by distinguished writers dealing with thirty-eight favorite operas and with many of the exciting "goings-on" behind the scenes. In these days, when television is bringing opera to millions of homes, this new book should be a very valuable screen-side guide.

LIVELY MUSICAL ANECDOTE

"—AND THERE I STOOD WITH MY PICCOLO." By Meredith Willson. Pages, 255. Price, \$2.75. Publisher, Doubleday.

Anyone who has been within ten feet of a radio receiver knows of Meredith Willson, the engaging young conductor and music arranger who graduated from the Sousa band and the New York Philharmonic Orchestra to the stirring company of the Maxwell House Coffee Broadcasts, Ford, Jello, and what have you. He is the author of motion picture scores and symphonies, but has won his orchids largely by his merry, tuneful programs for the home. He has buzzed around quite a little, and his sprightly word pictures of his friends are highly entertaining.

AT THE PROSCENIUM

"A FRONT SEAT AT THE OPERA." By George R. Marek. Pages, 307. Price, \$4.00. Publisher, Allen, Towne, and Heath.

Mr. George Marek, who is Music Editor of Good Housekeeping, has given us a lively picture of those things which are sure to be of interest to opera-goers. For some years he has written the annotations for the Metropolitan Opera programs, and has gathered from musical history many tales and facts about operas, composers, performances. The book is fresh, engaging, and sometimes very amusing.

MUSIC'S AMAZING DEVELOPMENT

"THE HUMAN SIDE OF MUSIC." By Charles W. Hughes. Pages, 341. Price, \$3.75. Publisher, Philosophical Library.

Charles W. Hughes gives us an admirable and thoughtful work which essays to try to integrate music with life. It is written in a style which is serious but at the same time has an appeal to the general reading public. The book is filled with interesting information, occasionally anecdotal, and is a fine work to place in the hands of a young musician striving to orient himself in life and in his art.

Music Teachers National Association



A Department Dealing With the Achievements, Past and Present, of America's Oldest Music Teaching Organization, the M.T.N.A. Founded December, 1876, at Delaware, Ohio.

by Theodore M. Finney, Mus. Doc.

Head, Music Department, University of Pittsburgh
Editor and Chairman, Archives Committee of the M.T.N.A.

ONE of the fundamental aims of MTNA has been to give the American Composer an opportunity to have his music performed. The organization was founded at almost the moment when our country was beginning to be conscious that it had its own composers. From the appearances of Chadwick and MacDowell, until the most recent meeting, music by Americans has had a prominent place on MTNA programs. The American composer has brought not only his music but his troubles to the MTNA. High among those troubles is his relation to the performer—the concertizing artist or organization which, by performing or not performing his music, may result in the success or failure of the composer. Forums on American music inevitably bring this problem into focus. At the Chicago meeting, Mr. John Garvey, of the University of Illinois and the Walden String Quartet, spoke on this question from the experience of a performer who has been stimulated by the music of many American composers:

"Since my high school days, the cause of the American composer has consumed a considerable amount of both my time and energy. As a student in college, I sensed an excitement in the air—things were stirring. My imagination was stimulated by accounts of the early Copland-Sessions concerts in New York City and of the activities, begun when I was a small child, of the International Society for Contemporary Music.

"Along with innumerable others of my generation, I decided to enlist my talents as a performer, to the limits of my ability, in furthering the cause of contemporary music in general and American music in particular. Naturally, I devoured voraciously each successive issue of *Modern Music*; my delight in discovering the existence of publishing enterprises such as the Cos Cob Press, New Music, and the Arrow Press, was unbounded. Many of my associates were affected by the same intellectual and emotional ferment and all of us, as time went on, began to feel that we were volunteers in a glorious crusade.

"Over a period of years, it was my good fortune to become friends with and perform the works of (the two seem mysteriously to go together) a myriad of younger American composers. In the course of innumerable discussions, we talked over the problems of the American composer, usually into the wee hours of the morning. The conclusion reached, insofar as it related to the responsibilities of the performer, was very simple: the performer should play *more American music!*

"Well, that was that. I did play more American music. So did young musicians all over the country. We exchanged programs with each other; in fact, I had periodically to throw out huge quantities of programs of festivals of American music from all over the United States. The upshot of all this activity was a growing conviction on my part that the hypothetical entity known as 'the American composer' no longer need be the object of special pleading. The performance of American music had become a commonplace, not only with myself, but also with everyone else.

"It is obvious to me now that, at the moment I reached that conclusion, American music for me came of age. I played and programmed American music because it was *good music*; I considered it as music *per se* rather than as the object of special pleading.

"For example, I speak today as a member of the Walden Quartet, which is entering its fifteenth year of existence. In the course of those fifteen years, the quartet has performed prodigious feats in behalf of American music. As far as one can ascertain from the extant records, the Walden Quartet has performed to date a total of eighty-eight different contemporary works. Of these, fifty-four are American. These eighty-eight works represent sixty-nine different composers, of whom forty-five are native-born Americans and nine naturalized citizens. To give an idea of the scope of the performances, it is only necessary to quote at random from the list of composers, as follows:

Wayne Barlow
William Bergsma
Ernest Bloch
John Alden Carpenter
Paul Creston
Norman Dello Joio
Marcel Dick
Richard Donovan
Herbert Elwell
Alvin Etler
Ross Lee Finney
Carl Fuerstner
Paul Hindemith
Charles Ives
Frederick Jacobi

Ellis Kohs
Normand Lockwood
Charles Martin Loeffler
Otto Luening
Douglas Moore
Robert Palmer
Burrill Phillips
Walter Piston
Quincy Porter
Wallingford Riegger
Leroy Robertson
Arnold Schoenberg
Arthur Shepherd
William Schuman
John Verrall

Of the eighty-eight works in question, the staggering total of forty-five represent world premières!

"It seems obvious, from these figures, that in the case of this particular organization, the American composer has no complaint to offer. The important point, however, is that this sort of activity tends to become more and more the rule rather than the exception. I hasten to add, to mollify any composers in the audience who feel that their works are not performed enough, that I am attempting to describe a noticeable trend, not a Utopia; it is obvious that much remains to be done.

"Now, in thinking about this subject, it occurred to me that it was only logical to consult a composer as to his views on the composer-performer relationship. Fortunately, I had not far to go, for Mr. Alvin Etler, my colleague at the University of Illinois and a first-rate composer, was more than willing to discuss the matter with me. After spending an afternoon with him, I was totally unable to elicit any reaction in-

volving a fundamental feeling of discontent concerning the attitude of the American performer. He did admit that he would be happy to see more performances of his music (and what composer wouldn't?) but, by and large, he had only the following ideas:

"Like many other composers, he believes that performances *subsequent* to the premières are a vital necessity to the composer today. Especially because audiences are confronted with so many diverse and sometimes conflicting styles, it is imperative that a given audience should be allowed the opportunity to hear a considerable amount of one composer's music within a reasonable length of time, so that the music lover may develop the ability to judge the music in terms of *itself*.

"In the second place, Mr. Etler would request from the performer a greater amount of both comprehension and taste in the selection of the American music he performs. That is, of course, a very subjective matter and involves matters which are properly beyond the scope of this paper. What Mr. Etler means, in this instance, is that the performer should play only music in which he believes.

"All of which seems sensible enough; how many of us have heard performances of American music which have been ruined because the executant had no genuine interest in or understanding of the work? Mr. Etler carries his feelings to their logical conclusion when he says that he prefers that the work not be performed at all, rather than to have it played without conviction.

"He goes on to say, finally, that the performer should throw off his abnormal fear of the reaction of audiences. Says he: 'Let's get rid of the 'give the public what it wants' attitude! One can trust the essential soundness of an audience's attitude to *any* good music, well played.'

"It must be remembered that this 'give the public what it wants' attitude derives, in many cases, not so much from the performer's solicitude for the audience as from a subconscious projection of his own inferior taste. So it is that when the violin recitalist, ninety-nine times out of a hundred 'gives them' Wieniawski and Vieuxtemps instead of Hindemith or Stravinsky, it is because he has a genuine predilection for the former composers. He knows, of course, that it would be in bad taste to express an overt preference for such music, so he satisfies his own desires and, at the same time, salves his conscience, by imagining that they exist in the minds of his audience."

Mr. Garvey purposely omits a detailed discussion of the appearance of American musical works in the commercial concert field. Here the picture is by no means as encouraging as his description of the work of the Walden Quartet.

He continues:

"There remains, then, one sizeable and influential factor which has not heretofore been mentioned: the colleges. Those who will direct the destinies of our musical environment in the future are, in large measure, trained in our colleges and music schools.

"Now, it is true that the music department of a college has many functions, (Continued on Page 263)



EDWIN A. FLEISHER

BEFORE describing the Edwin A. Fleisher Music Collection, housed in the beautiful Free Library of Philadelphia on the Benjamin Franklin Parkway, it is important to know how and why this collection was amassed.

Almost forty years ago, in 1909 to be exact, Mr. Edwin A. Fleisher, a manufacturer and amateur musician, organized an orchestra of boys ranging in age from ten to sixteen years. The rehearsals were held in the gymnasium of a day nursery conveniently located in the foreign section of Philadelphia. The first conductor was Jay Speck, then a very young man, a talented student of music; now the music instructor of the Southern High School of Philadelphia. Among this group of sixty-five there were many talented youngsters, especially in the string instrument choirs. After only a few months of rehearsals, the enthusiasm, the earnestness, the regularity of attendance by the members of the orchestra, convinced Mr. Fleisher that these eager and aspiring young musicians deserved better than an amateur as a conductor and a better place than a gymnasium in which to rehearse. Consequently, he purchased at auction a dwelling near the central part of Philadelphia, had it altered to fit the requirements of an orchestra, and gave it the title "The Symphony Club." Under this name it was chartered in Pennsylvania in 1924 as a philanthropic, educational institution.

The club house was opened in September 1910. The first professional conductor engaged was the well-known concert pianist and composer, Mr. Camille Zeckwer. Almost immediately, youngsters from all sections of Philadelphia swarmed to The Symphony Club; so many in fact that two orchestras were formed and a few years later even a third was needed—two string orchestras, a junior and a senior, and one full orchestra. The full orchestra was, of course, the ultimate goal, so that with more technical and orchestral training those who qualified were advanced from the junior to the senior string orchestra and finally into the full orchestra. Mr. Fleisher himself, although no youngster at the time, gave three evenings a week to the club so that he might play viola in each of the orchestras.

Mr. John Grolle, now head of the Settlement Music School, succeeded Camille Zeckwer. It was decided by Mr. Fleisher and Mr. Grolle that girls should be admitted as well as boys.

Mr. Fleisher soon realized that it was a mistake to confine orchestral training to the so-called standard works. The members, boys and girls, tired of playing these works constantly and so did Mr. Fleisher.

As a result, Mr. William F. Happich was engaged

as conductor and it was agreed that one-half of the rehearsal time of each orchestra was to be devoted to the study of standard works and the other half to the sight-reading of new or old works not familiar to the members of the orchestra. This is and was from its inception a great innovation—unfortunately not followed by many amateur orchestras. Many an excellent soloist, familiar with the standard works and with good technical equipment, has failed to pass the examination for admission to a professional orchestra because he could not sight-read a composition with which he was not familiar.

Mr. Happich conducted the orchestras for twenty-six years and was succeeded by Mr. Arthur Cohn, head of the Music Department of The Free Library of Philadelphia. Mr. Cohn had been a member of The Symphony Club's full orchestra many years ago and received his orchestral training under the direction of Mr. Happich.

The Collection is Begun

When it was decided to devote half of the rehearsal time to sight-reading it meant the purchase of a vast amount of music, sufficient to supply three orchestras with new material for each rehearsal. Most of the standard works had been purchased prior to that time.

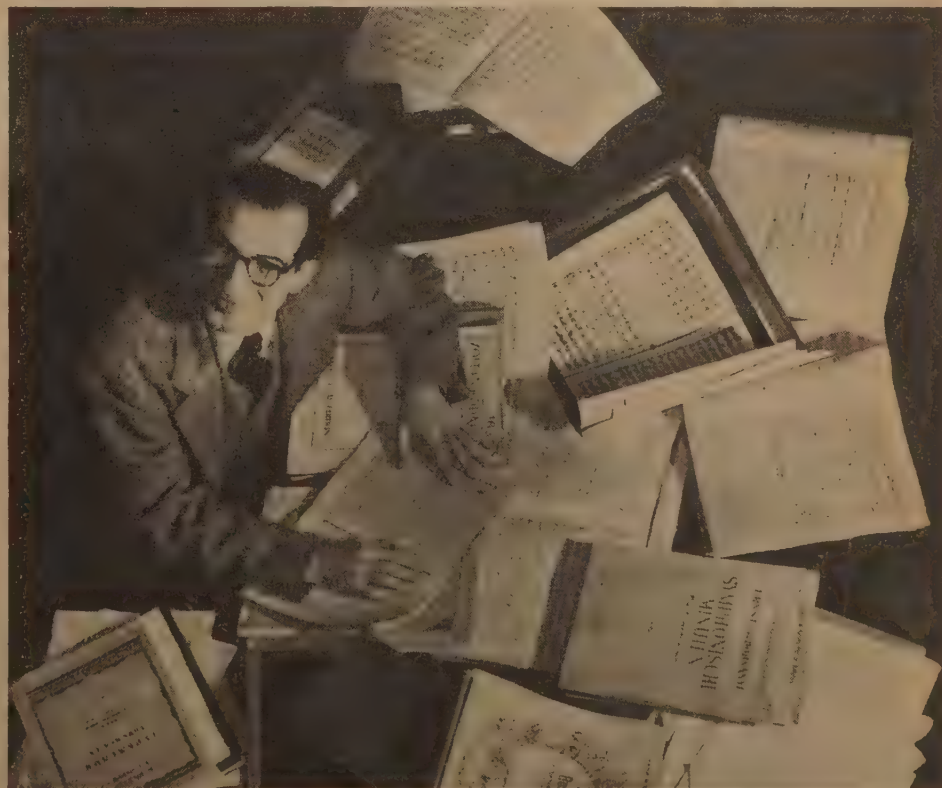
By 1929, the collection of music had outgrown the club house. Some six thousand works had been

amassed and their weight was so great that it became necessary to have steel girders placed under the floor of the room called the library. In the same year this already large collection was presented by Mr. Fleisher to The Free Library of Philadelphia (City of Philadelphia) where it is partly housed in a room of its own.

An Exceptional Collection

After World War I it became difficult and uncertain to purchase foreign editions of orchestral music through American dealers. Therefore, Mr. Fleisher, equipped with the catalogs of the leading publishing houses in Europe, undertook an extensive trip covering England, France, Belgium, Germany, Austria, Hungary, Czechoslovakia, Poland, and Russia. In each of these countries large quantities were purchased. It was a year and a half after Mr. Fleisher's return to the United States that the shipments were finally completed.

The Edwin A. Fleisher Music Collection is exceptional in that all compositions include the conductor's score, together with a complete set of parts sufficient in number for a larger orchestra than any now existent. Most libraries have collections of orchestral music, but they embrace only the conductor's scores, adequate for study and reference. Thus the Fleisher Collection, with both the scores and parts, combines



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ARTHUR A. COHN

Director of the Edwin A. Fleisher Music Manuscript Collection in The Free Library of Philadelphia



THE FREE LIBRARY OF PHILADELPHIA

This handsome building on the Benjamin Franklin Parkway, which houses the Edwin A. Fleisher music collection, is one of a large group of distinguished edifices which greet motorists entering the city. The Benjamin Franklin Parkway is a non-commercial boulevard. It was laid out according to plans of the Champs Elysées in Paris by the famous French-American architect, Paul Cret, and the noted Parisian architect, Jacques Greber. The distance from the great Fountain of the Rivers to the Art Museum is approximately the distance between the Plâze de la Concorde and the Arc de Triomphe in Paris. On the Benjamin Franklin Parkway are several majestic cultural buildings: The Philadelphia Art Museum, the Rodin Museum, the Board of Education, the Franklin Institute, the Museum of Natural History, the Cathedral of SS. Peter and Paul, and The Free Library of Philadelphia. It is one of the distinguished streets of the world.

with study and reference the availability for a performance of each and any work.

The term "orchestral music" requires amplification. Orchestral music embraces works which have been written for any number of players requiring a conductor, and includes compositions for large orchestras, small orchestras, string orchestras, wind orchestras, and works for solo instruments with orchestral accompaniment. In the last category the collection has compositions for every conceivable type of woodwind, brass, string, and even electrical instruments. It includes works from almost every civilized country on the globe. It is important, however, to note that notwithstanding the rapid and constant growth of the collection, great discrimination has been exerted in the selection of music, with a very impersonal attitude as to the compositions chosen.

The extent of the Fleisher Collection, now numbering more than twelve thousand works, can be defined as the largest collection of serious orchestral music in the world. The word "serious" negates comparison with the libraries of broadcasting stations and kindred organizations which contain songs, popular music, and trivia as their main bulk.

This collection of music is remarkable in many respects too numerous to list, but most important of all is the fact that it is a playable as well as a study collection. It includes all of the Mozart symphonies and concerti; one hundred and three out of a possible one hundred and four Haydn symphonies (many in manuscript and without a performance); and about six hundred and fifty works by Latin-American composers.

Widely Used

The use of the collection covers every part of the United States, Canada, and South America and, with certain restrictions due to post-war conditions, Europe. Shipments move daily by express and plane. Music is lent according to specific conditions of loan

much too long to note here, but the most important stipulation is that no work is lent when it is available from any other source. Further, if the work involved was copied by permission of the composer, his approval for performance must be received before the loan can be made. The Library makes no charge for the use of music and no one else is allowed to make a charge. Composer's fees are permitted, but are not a concern of the Library—this phase being a matter between the composer, or his accredited agent, and the performing organization. Every important orchestra, broadcasting system, and musical organization in this country uses music from the collection, and in the musical season 1946-1947, audiences totaling over thirty million, heard music obtained from the Fleisher Collection.

To describe in some adequate manner this vast assemblage of music, two volumes, "The Edwin A. Fleisher Collection of Orchestral Music in The Free Library of Philadelphia—A Descriptive Catalogue" have been published. The first volume appeared in 1933 and the second in 1945. These volumes are more than catalogues but are in reality veritable source books of bibliographical information on orchestral music and composers, most of which cannot be found elsewhere. Data was obtained, in most instances, direct from composers or their accredited representatives. The volumes include such information as the performing time; the required instrumentation; facts about the first performance—place, date, name of organization and conductor; names of the soloist in concertos; prize-winning details; and so on. It is unfortunate that the first volume is now out of print, but copies of the second are still available.

The value of the Fleisher Collection to this country and to the musical world is incalculable. It is not an ordinary depository, but a living collection in constant use. Future generations of critics and historians will be able to trace the development of most orchestral music to its source through this gigantic collection.

the Opera, Earl Lewis, Assistant Manager, Frank St. Leger, Conductor, Lucrezia Bori, famous prima donna, and myself. The well-known critic and radio announcer, Milton Cross, opens the program with the customary announcement that the sponsor, the Farnsworth Television and Radio Corporation, Inc., is presenting the Metropolitan Opera Auditions of the Air. Shortly, the young singers hear their names pronounced by Mr. Cross's familiar orotund voice. The door of opportunity and fame is opening on the air to an audience of millions in all parts of America.

Everything is done to make the audition as professional in character as possible. In fact, there has been far more preparation for the event than is customarily given to concerts at Carnegie Hall. Our audiences in the studio are never hypercritical. They want to hear the singers and want to see them make good.

After the singer has appeared, the distinguished judges give their opinions. Of course, they do not have anything as stereotyped as score cards. There is no regimented judgment, only a sincere and very practical appraisal of the possibilities of the singer to succeed in opera. It should be remembered that we are just as much interested in securing great talents as the students themselves are to win. After the decision is made, and the young singers are given an opportunity to appear at the Metropolitan, their position is far better than was their predecessors'. They are already known to millions in America, and they have not been worn out by years of playing in smaller European opera houses, often under very uninspiring conditions.

Not all of the contestants are equally successful in after life, but that is to be expected. Life is like that. We in America are all born with equal rights and privileges, from a constitutional standpoint, but when it comes to talent and those other things which have to do with working out a career, that is largely an individual matter. However, all those who have been given auditions and have passed through the experience, have unquestionably been benefited, from the standpoint of prestige, if from nothing else.

Since I first started on these auditions I have personally heard well over nine thousand young singers. Up to this year four hundred and sixty-one young singers have been given auditions on the air. The percentage of those who have made outstanding successes is very high. Consider such stars as:

Star	Audition Date	Début	Rôle
Frances Greer	1941-42	Musetta	("La Bohème")
Mack Harrell	1938-39	Biteroff	("Tannhäuser")
Margaret Harshaw	1941-42	Third Norm	("Gotterdammerung")
Raoul Jobin	1940	Des Grieux	("Manon")
Anna Kaskas	1935-36	Orfeo	("Orfeo ed Euridice")
Robert Merrill	1938-39	Germont	("La Traviata")
Patrice Munsel	1942-43	Philine	("Mignon")
Regina Resnik	1943-44	Leonora	("Il Trovatore")
Eleanor Steber	1939-40	Sophie	("Der Rosenkavalier")
Risë Stevens	1935-36	Mignon	("Mignon")
Martial Singher	1941-42	Dapperlutto	("Tales of Hoffman")
Leonard Warren	1937-38	Paolo	("Simon Boccanegra")

All of these young artists have made pronounced successes at the Metropolitan, and several have been splendidly received in performances in Europe and South America.

Having crossed the portals of the Metropolitan, their future path to operatic heights must depend largely upon themselves, upon how they take care of their health, how they avoid those things which are detrimental to a singer, and how hard they study to improve their art every day. The human voice is in many ways an extraordinarily tough organ. It will stand an enormous amount of use, but is injured by abuse in a very short time. Work does not seem to injure singers, but violating the simple rules of health which are known to every sensible person demands a terrific toll. Schumann-Heink used to say, "I am all voice from head to toes. (Continued on Page 255)

It is the Organ Teacher's Job to Inform the Student!

by Alexander McCurdy, Mus. Doc.

IF our students fail, I wonder sometimes if it isn't our fault completely? Do we give them an opportunity to ask enough questions? Do we give them adequate answers? Do we suggest the proper reading? Do we realize that there must be repetitions, perhaps many repetitions? Do we allow students to experiment with the instrument? Do we encourage them to experiment?

The failing of students was driven home to me recently by my sixteen-year-old daughter who said to me, "If your students flunk, Daddy, it is your responsibility." I would think that she is a little hard on her father, but surely, if a large proportion of my students should fail, I would certainly be the guilty one. If the proportion were small, however, perhaps it would not be my fault.

I have been much interested in recent months in a test which was given organ students in a fine eastern conservatory of music. This group of questions, it seems to me, is about the most basic set of questions that one could imagine. I understand that the questions were given to freshmen, sophomores, juniors, and seniors. From reports, they did very well, as a whole. The faculty must have been on the job regularly. I shall list the questions below and it might be interesting for readers of this department to test themselves. The answers are given at the end of the article.

1. What is the compass of the Pedal?
2. What is the compass of the Manuals?
3. What are the four kinds of tone on the organ?
4. What does 8' pitch mean?
5. What does 8' mean?
6. When a stop has Roman numeral V on it, what does that mean?
7. What system of combination setting does the organ in this building employ?
(The organ is an Aeolian-Skinner)
8. What is the footage at 8' of the 1st G?
9. What is the footage at 8' of the 2nd C?
10. What is the footage at 8' of the 2nd G?
11. What is the footage at 8' of the 3rd C?
12. What is the footage at 8' of the 3rd E and the name of the note?
13. What is the footage at 8' of the 3rd G and the name of the note?
14. What is a Celeste?
15. What is a celeste?
16. To what family of tone does a trumpet belong?
17. To what family does a salicional belong?
18. To what family does a bourdon belong?
19. To what family does a geigen belong?
20. Why is a bourdon 8' long at 16' pitch?

One would imagine that with the minimum of training, the minimum of reading, or the minimum of experience, an organist would be able to answer all of these questions.

Unfortunately, I find that this is *not* the case. Nine out of ten organists can't answer half of them. They don't know the difference between a flute and a string. They know nothing about the footage of a pipe. There are all sorts of answers which are wrong, from Middle C to A below, then down to tenor C for the pipe which is 8' long in an 8' set. They have amazing answers to the questions on the footage of other notes in an 8' set of pipes. They know nothing about the basic structure of a mixture. I cannot concede that they know anything about registration without this fundamental knowledge. Perhaps it is not necessary, but I fear that if we don't know something about these things, we shall not get very far. Could this be why some organists make their organs sound so badly when they play? Could it be that they know so little about the instrument that they just grope in the dark, hunting for some combination or ensemble which they never find?

Some of the answers to the question, "What is a



DR. ALEXANDER MCCURDY

celeste?" are truly funny. Some say a celeste is a string! And perhaps they are right on some particular organ. Some say it is a flute! This also may be correct on some organ. But actually, they are all wrong! Some simply give the meaning of the word itself as being a heavenly sound.

The questions on the stops themselves are very simple to most of us, but how few organists really know the answers? When I am informed that a stopped diapason is a diapason, that a trumpet is a flute, that a salicional is a reed, that a geigen is a flute, I wonder if I have told my students anything at all about the working of an organ.

The most difficult of all questions are the ones regarding the pitches and footages of the particular notes at 8'. I have tried for hours to make this clear to some very good organists who have been playing the instrument for years and years and who are extremely anxious to know about it. They take out their pencils, they figure this and that, and always get the wrong answers. They say that they never were any good at mathematics anyway (maybe they flunked out of school on account of numbers in general)! Be that as it may, they just have to sit down and memorize the information; they must measure a pipe with a tape-measure, and take time to try the stops, and get accustomed to the different pitches. They have a difficult time remembering the names of the notes and the resultant names of the stops when they are applied that way.

I have had numerous inquiries as to where and how

one can get this information and much more besides. Organ teachers should be able to help their pupils tremendously and should take time to answer questions and make certain things clear by illustration at the console as well as inside the organ itself. The student should be allowed to try the organ by himself, to experiment, to listen to stops by themselves and in combination, one note at a time, and in chords.

There is much material available in books. No organist should be without Audsley's "Organ Stops and Their Artistic Registration." He should have Mr. E. M. Skinner's book, "The Modern Organ," which tells much about organ stops. Also, "The Contemporary American Organ," by Dr. William H. Barnes is a very important book and should be in every organist's library. In this book Dr. Barnes gives information regarding the organs in this country, with hundreds of specifications and comments. The information on mixtures, contributed by Emerson L. Richards, should be read and digested by us all. Another extremely valuable book which I have mentioned before but not in this connection is "Method of Organ Playing," by Harold Gleason. Indubitably, if every organist would read the introductory pages of this book and understand it, he would be well informed concerning the organ. We should all become more saturated with the construction of the organ and its application to organ playing. (The books mentioned may be secured through the publishers of FTUDE. —Editor.)

Then the organ magazines, of which there are two in this country, should be read regularly by everyone who plays the organ. One of these makes a specialty of reporting the activities of organists, new organs that are being built, together with their specifications, and contains many pictures of organ consoles and of instruments that are being rebuilt, together with their revised specifications. There are also articles about organ building, the trends of the times, and so on, which are thought-provoking. The other magazine goes into more serious discussion of specifications, breakdowns of mixtures, acoustics, and a host of other things with which we as organists should be familiar.

The University of Indiana at Bloomington has published a fine booklet recently on their splendid organ. It may be obtained by writing to the Manager of the Auditorium at the University. It gives historical data on the instrument, the process of its rebuilding, and a short discussion on the tonal changes made. It also has interesting pictures, and lists the programs which were played in the rededication recitals by Dr. Barnes and by Virgil Fox.

All of this suggested reading is important. We should do lots of it. Even more important, is our ability to experiment with the organ and then to forget the theory of organ stops, pitches, pistons, pedals, and keys and to think only of making beautiful sounds. I still like music, don't you?

Finally, make friends with your organ maintenance man. Get him to clarify some of these things for you. Ask him occasionally to remove a pipe, or to take you up among the pipes in the organ chamber and explain the things that are difficult for you.

Below are the answers to the test questions:

1. 32 Notes; 2. 61 Notes; 3. Diapason, Reed, Flute, String; 4. Unison; 5. The lowest pipe in an 8' set is 8' long; 6. Five ranks in the particular stop; 7. Capture system; 8. 5 1/4'; 9. 4'; 10. 2 3/4'; 11. 2'; 12. 1 3/4' Tierce; 13. 1 1/2' Larigot; 14. Percussion instrument; 15. A set of pipes tuned either sharp or flat to make a "beat"; 16. Reed; 17. String; 18. Flute; 19. Diapason; 20. Because it is stopped.

ORGAN



CRANE CHORUS AND ORCHESTRA
State Teachers College, Potsdam, New York. Helen M. Hosmer, Director

As the Adjudicator Hears it!

by Helen M. Hosmer

Director, Crane Department of Music
State Teachers College, Potsdam, New York

IN the February issue of *ETUDE*, the writer contributed an article on Guest Conducting. This topic was given a two-fold consideration—from the standpoint of the guest conductor himself, and from the desirable advance activities of those who prepare a group for a guest conductor. A still earlier article (January, 1949) dealt with conducting and rehearsal techniques, all of which should lead effectively into either phase of the guest conducting situation.

This article, by treating the subject of adjudication, will attempt to make a practical combination and summary of techniques and performance as applied to appearances of individuals and ensembles for the considered judgment of the expert. Retrospect provides for proper kind of preview for improved performance.

In the first place, a triple formula will serve to launch rehearsals. Any conductor who intends to submit his chorus for adjudication, or any individual singer who seeks an evaluation must have:

1. An Ideal
2. A power to analyze
3. An ability to act remedially

For a springboard from which to consider universal performance elements, a typical listing of accepted points is provided by the official adjudication chart of the National School Vocal Association. The adjudicator is handed a sheet which includes the eight following points:

1. Interpretation and artistic effect
2. Intonation
3. Accuracy
4. Rhythm
5. Tone
6. Diction
7. Presentation
8. Appearance

Possibly open to improvement in arrangement and assignment, but still practical for our immediate consideration, a further breakdown of the above eight points is as follows:

1. Interpretation and artistic effect
 - (a) Tempo
 - (b) Unity
 - (c) Contrast
 - (d) Proportion
 - (e) Phrasing (including attacks, releases, development, and melodic line)

- (f) Individuality (g) Accompaniment
2. Intonation
 - (a) Soprano (c) Tenor
 - (b) Alto (d) Bass
 - (e) Full ensemble
3. Accuracy
 - (a) Notes (b) Time values (c) Dynamics
4. Rhythm
 - (a) Steadiness (b) Freedom (c) Flow
5. Tone
 - (a) Quality (e) Balance
 - (b) Color (f) Blend
 - (c) Freedom (g) Quantity
 - (d) Naturalness (h) Control
6. Diction
 - (a) Naturalness (c) Uniform vowel quality
 - (b) Purity of vowels (d) Consonants
7. Presentation
 - (a) Sincerity (b) Convincing quality
 - (c) Facial expression
8. Appearance
 - (a) Stage deportment (b) Posture

In the routine pressure of rehearsal, it behooves any director, before and after each meeting, to consider the points which will come up for adjudication. To measure objectively and impersonally against a tabulated list will often raise the performing progress of a group immeasurably. It is entirely possible to effectively bring about improvement in each phase of every rehearsal.

During a recent season of adjudication in which the writer heard two hundred and ninety-seven vocal events, the following specific points were criticized and marked for improvement. The director may reasonably expect any adjudicator to consider these same points. The number of direct comments are included:

Tone	187
Interpretation	75
Diction	70
Rhythm	69
Intonation	55
Routine Mechanics	40
Musical taste	29
Dynamics	6

Direct commendation was given for:

Interpretation	76
Tone	65
Appearance	63
Intonation	29
Diction	27
Presentation	19
Rhythm	18
Accuracy	10

In evaluating tone, favorable and adverse comments were made concerning: general quality, blend, body and support, forcing, tightness, consistency, balance, spread, swallowing of tone, breathiness, potential maturity, spin, whiteness, devitalization, resonance, depth, focus, confidence, naturalness, refinement, vibrancy, hootiness, nasality, throatiness, clarity, color, *legato*.

Concerning interpretation, negative statements touched were: total conception, unsuitable style, sentimental sliding and scooping, choppy, monotony, over-dramatic stress, lack of the dramatic, cheapness, exaggeration, wrong spirit, dishonest interpretation, too many liberties, inhibited, wooden, disregard of tradition, lack of vitality, lack of virility, loss of melodic line, lack of spontaneity, poor attacks and releases, poor shading and dynamic balance, sustaining complete phrase through to end.

Commendation was given for: total interpretative conception, shading, over-all feeling for the music, projection of the spirit, dramatic appeal, verve and vitality, sensitivity, poetic message, atmosphere.

Concerning tonality on the debit side we find reference to: no feeling for central tonality, clinging to lower edge of the tone, abuse of tri-tone, mutilation of repeated tone, neglect of cadenced passage, over-emotional stimulation.

On the credit side for intonation: sensitivity, definite feeling for diatonic harmony, respect for modal harmony.

Rhythmic treatment was negatively referred to as careless, lacking attention to cross rhythms, distorted, lacking in steadiness and continuity, uninteresting and unsustained phrases, gasping at ends of phrases to interfere with flow, a dragging effect, wrong stress on unaccented beats, wrong and unsteady tempi, wrong rhythms. Positive commendation was given concerning continuity, the turning of the phrase and general flow and march, good "give and take" in *rubato*.

More briefly, diction called forth comments (good or poor) in respect to refinement of vowels, laxness, poor treatment of (Continued on Page 262)

BAND, ORCHESTRA and CHORUS

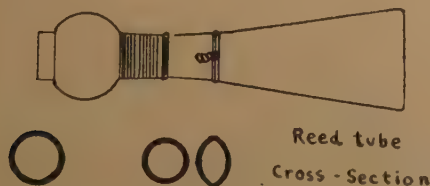
Edited by William D. Revelli

AFTER transferring a likely prospect to bassoon, and making certain the instrument is in perfect condition, the next step in developing a bassoonist is the problem of procuring or making suitable reeds. No commercial reed will be usable without a great amount of "fixing." And even the best hand-made reeds need minor adjustments to adapt them to various individuals and instruments. This "fixing" of reeds must be the responsibility of the instructor until the student learns this process himself. Before one can "work" or "fix" a reed, he must be able to discriminate among those that are good, bad, or mediocre.

Let us attempt to present some of the more basic characteristics and qualities of a good reed. Contrary to most conceptions, a bassoon reed should blow more freely than a good clarinet reed. When blown alone and not attached to the instrument, the sound should be a heterogeneous mixture of the root, plus several of the overtones, giving the effect of a "crow" or "double buzz." This is the first test of a good, playable reed. If the reed is incapable of producing anything but a single homogeneous sound when blown alone, it will be incapable of producing a true bassoon sound. The trouble in this instance is that the reed usually contains too much "wood," especially in the back and sides of the "lay." I make my personal reeds without resorting to testing them on the bassoon, but rather relying solely on the production of a "crow" to indicate correct balance between the back and tip of the reed. With this simple test alone, approximately fifty per cent of my reeds are playable without further major adjustment. The remaining reeds will need additional work to a greater or lesser degree before they are usable, and a certain percentage must always be discarded as worthless. It is difficult to describe verbally the exact sound of a "double buzz" or "crow;" however, a trained musical ear can actually hear the root pitch and several of its most prominent overtones, as it rapidly oscillates up and down the harmonic series, producing a wild sound almost like a soprano "bronx cheer." It seems paradoxical that this very unmusical sound is the basis for a fine flexible bassoon tone, but it is none the less true. All fine bassoon reeds will produce a "double buzz." Sad to relate, however, all that will "double buzz" are not fine reeds.

Generally speaking, fine, careful workmanship produces the greatest percentage of fine reeds. Reeds showing the result of slipshod workmanship should not be purchased. One of the first indications of good workmanship is the reed tube. If it does not form a perfect circle at the back, and taper gradually to the center wire corresponding to the taper of the bocal, the chances are that the general workmanship of the product is poor. (See Illustration No. 1). In addition

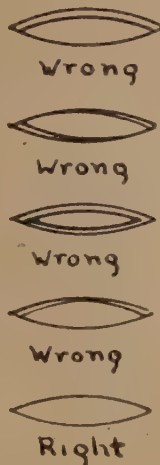
Illus. 1.



to being a good way to judge workmanship, the tube is important because it is actually a part of the bassoon bore, so that imperfections in the tube greatly affect the playing qualities of the instrument. I feel that a good tube plays an equal rôle with the lay and balance of blades in producing a fine reed.

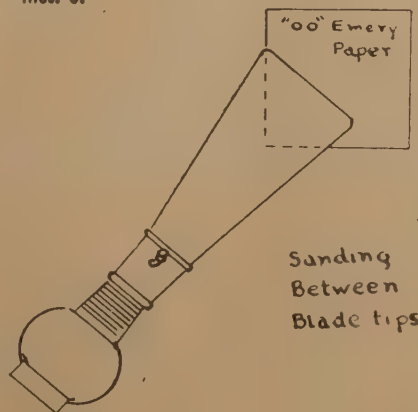
Another way to judge workmanship and the reed is to observe the "tip opening." At this point the blades should be nearly as thin as a clarinet reed. If they are noticeably heavier, it means the reed is not in a finished state of manufacture and needs additional work. The blades also should be balanced. If one blade is heavier than the other, results will not be good (See Illustration No. 2). Each blade should also be individually balanced so that each half of a sectioned blade is a mirrored image of the other. To

Illus. 2.



The side profile of the blades also gives us an opportunity to see "within" the reed. Look carefully at the line of juncture between the two blades and see if they are joined evenly and if their tapers match

Illus. 3.



(See Illustration No. 4). The individual tapers should be evident throughout, approximately two-thirds of the length of the blade merging to form a seemingly single knife edge for the last one-third of the length. The taper of each blade should match the other, and also each side should match. Two of the most important spots on a reed are at the juncture of these longitudinal tapers. Unless the tapers are thin enough, flexibility and response are sadly lacking, regardless of how thin you make the remainder of the reed.

The use of the "light method" of judging the symmetry of other sections of the lay is rather inaccurate in the case of double reeds, because you are always getting a composite shadow picture of both blades, as the light must pass through both before it reaches your eye. Often when using this method, you will find yourself working on the wrong blade and not realizing your error until it is too late. However, it is the

Bassoon Clinic Series

Part Two

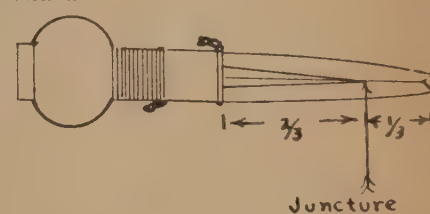
by Hugh Cooper

Bassoonist, Detroit Symphony Orchestra

the naked eye, the tip should appear to be the same thickness all the way across; actually there is a slight taper of approximately one-thousandth of an inch from the center line to each corner. The inner surfaces of the tip opening should be smooth, presenting two matched surfaces which must beat together rapidly in producing the bassoon tone. If this condition does not exist, it can be rectified by sanding lightly between the blades with fine emery paper while exerting slight pressure on the blade with a thumb or finger. *Be sure this is done while the reed is dry!* (See Illustration No. 3). The tip is one place where poor workmanship is obvious and should be scrutinized carefully before selecting the reed for the student's use.

only method to be had, unless one is fortunate enough to possess an ingenious little tool invented by Mr. Don Christlieb, a member of the Los Angeles Bassoon Club, which enables one to measure in thousandths of an inch any point on either blade of a finished reed. I have made one of these tools and for the past three years, have used it with gratifying results. Mr. Christlieb has had the tool patented, and I am not free to divulge its principle in this article. The light

Illus. 4.



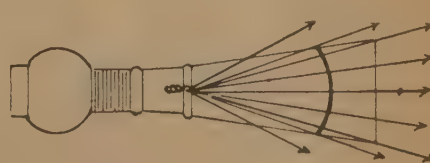
Side Tapers

method should suffice for your purposes and does not call for a specialized tool. Just keep in mind that you must receive a composite picture of both blades, and then proceed accordingly.

As you have probably assumed from the preceding paragraphs, the prime aim of fine workmanship in a finished reed is a high degree of symmetry within each blade, plus near-perfect balance between the two opposing blades. This balance of blades in a fine reed must be so accurate that the average thickness of the two must be within two-thousandths of an inch, with even less allowable error between the more critical areas, such as the tip. In "working" or "fixing" a reed, the first step is to bring the two blades into as perfect balance as possible. (Any scraping or sanding which produces this result can only bring about general improvement of the reed!)

In addition to balancing the opposing blades, one must produce a symmetrical "lay." This should correspond roughly to a true taper following the radii of a circle whose center lies at the back of the lay. (See Illustration No. 5). The center point of this

Illus. 5.



Radial Taper Lines

Heavy Intersecting Arc Marks Increase in taper

circle is the heaviest spot on the blade, with the thickness at any other point determined by its relative distance down the radius. The true taper continues down approximately two-thirds of the length of the radius, after which the degree of taper slightly increases (see heavy curved line on Illustration No. 5). As one can quite readily see, the measurement should be theoretically the same along any (Continued on Page 260)

BAND and ORCHESTRA

Edited by William D. Revelli

Teen-Agers and Music!

A Conference with

Deems Taylor

Distinguished American Composer, Author,
Lecturer, and Commentator

by Gunnar Asklund

No one, perhaps, has placed a deeper musical imprint upon his generation than has Deems Taylor. As a composer, his orchestral works have been produced by our leading symphonic organizations, and his operas, "The King's Henchman" and "Peter Ibbetson," have had successful presentations at the Metropolitan Opera. He has served as editor and writer on musical subjects; he ranks as one of the leading spirits in the American Society of Composers, Authors and Publishers (ASCAP); and his delightfully urbane radio talks have brought both pleasure and knowledge into millions of American homes. Mr. Taylor's present activities include the projection of America's only "high-brow" disc jockey program (over one hundred stations), and the direction of the musically significant "Week-End With Music" interviews which CBS currently uses as the intermission feature of the Sunday afternoon Philharmonic broadcasts. The boys and girls are brought to New York from all parts of America by the Standard Oil Company (New Jersey). *ETUDE* has asked Mr. Taylor to outline the discoveries he has made while interviewing teen-age high school students on music.

—EDITOR'S NOTE.



Photo by Fast Fotos

TEEN-AGE WEEK-ENDERS IN NEW YORK

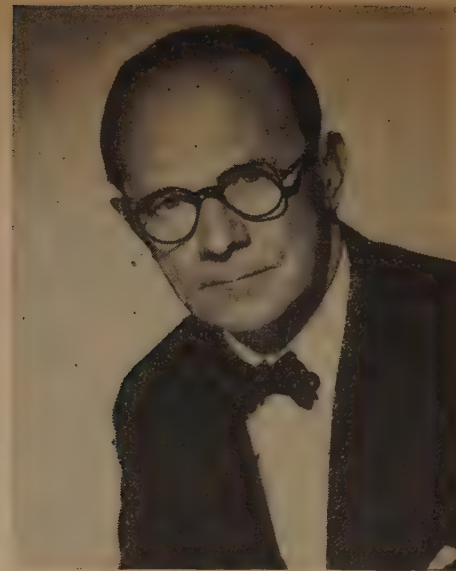
These musically gifted high school students attended the Deems Taylor discussions during the intermissions of the New York Philharmonic program. They are John Russell Laidlow, Highland Park, Michigan; Lois Langley, Seattle, Washington; and Robert Walkling, Bala-Cynwyd, Pa. Here they are listening to the famed concert piano team of Vera Appleton and Michael Field.



Photo by Fast Fotos

TEEN-AGERS FROM ILLINOIS, KENTUCKY, AND VERMONT ON THE AIR

Dr. Deems Taylor, composer and master of ceremonies, talks to Lowell Creitz, Malcolm Rucker, and George Orel.



DEEMS TAYLOR

radio and recordings; to listen to the careful, well-considered discussions of great music of all types, put forth by these young people who never have seen the inside of a concert hall or an opera house! It is equally surprising to note the excellent taste of these youngsters. Their favorite composers are Bach, Beethoven, Brahms, Debussy, and Delius. I have never heard them mention a preference for the astringencies of ultra-modernism. I interpret this as an indication of the sound taste-habits being formed in our schools, by virtue of which we can no longer take for granted that young people will champion the music of their own generation for no better reason than because it is contemporary. When such a group reveals the excellent tastes of seasoned concert-goers, we can rejoice in the influences that have built their background.

Another thing that impressed me is the hearteningly practical view which these youngsters take of professional music. Seventy-five per cent of our "Week-End With Music" teen-agers wish to devote themselves to musical careers—yet hardly any of them look toward the future in terms of virtuoso glamour! Twenty years ago, "studying music" meant violin or

piano lessons; and the candidate for professional honors lived in an ivory tower world of dreams which prepared him for nothing short of a Paderewski or a Kreisler success. It was Carnegie Hall or nothing, and generally it turned out to be nothing. Today, the dreams are still there, but they are less highflown and are far more practical. For one thing, the violin and the piano are no longer the only doors to music. Our young people are studying orchestral instruments—oboe, cello, tympany, flute, horn, trumpet—and they can feel pretty sure of using their skills in orchestral work. This, too, points to the enormous progress made possible by radio and recordings.

As a result of becoming familiar with music through listening, we have organized an increasing number of orchestras. Twenty-five years or so ago, there were eighteen symphony orchestras in our land; today, ASCAP has licensed nearly two hundred. Certainly, not all of them are of major rank—but they are there, they exist, and they furnish not only a background for our youngsters, but a future. Two hundred symphonic orchestras offer the possibility of jobs that the young musician of my day never dreamed possible. This is the work that the talented youngster has in mind today. Several of the teen-agers to whom I have spoken, have already taken their first steps in professional music. One sixteen-year-old girl plays with the Seattle Orchestra. An Albuquerque girl of the same age is in charge of local choral rehearsals—recently she drilled her group for the premiere of Schoenberg's *Survivor* of (Continued on Page 258)

or conservatory students are eligible. This means that those who come to us (three a week, during the entire Philharmonic season) reflect the kind of taste-habits, hearing-habits, and playing-habits that our general schools develop. Another interesting fact is that the most talented students, musically speaking, also rank among the A or B group scholastically. Musical talent seems to go hand in hand with intelligence, energy, and drive; and this talent is no longer given badly balanced, lop-sided training.

An-All-Inclusive Development

In first meeting these young people, I was impressed by the way in which musical development is no longer confined to our large urban music centers. The teen-agers come from all over the country, from towns, villages, and rural areas as well as from cities; and unless one knew their residential backgrounds in advance, it would be quite impossible to place them geographically. Youngsters from what used to be known as the Hinterland are as well versed in music as those who live near Carnegie Hall. It is really astonishing—though perhaps it shouldn't be!—to observe at first-hand the groundwork that has been done by

More About Vibrato

"... my *vibrato*, while fairly rapid, is not satisfactory in speed or ease and seeming effortlessness and uniformity. Perhaps you can point out just where in the hand or finger the *vibrato* impulse originates, and precisely where and how, in hand or finger, the free *vibrato* movement is released. What most fosters attainment of the perfect *vibrato*, and what should be added or eliminated in position or finger pressure (or what?) for its best attainment."

—M. M., California.

Don't you think you may be in error when you try to locate in any one part of your hand the actual source of the *vibrato*? It is more complex than that. And as for what most fosters attainment of the perfect *vibrato*, the answer can be given in one word—Relaxation. It is probable that you have been trying to vibrate rapidly before acquiring the necessary relaxation. It is a common enough error.

Some young violinists develop a good *vibrato* as soon as they feel the emotional need for it. These fortunate people are generally said to have a natural *vibrato*; they should, instead, be considered lucky in not having developed an impediment to the *vibrato* in their early training. Other violinists, with an equally strong urge towards emotional expression, cannot vibrate because, owing to faulty teaching or faulty practice, they have developed tension in the left hand or arm. Tension and a good *vibrato* cannot exist together. This is why it is so very necessary to train a young student in the relaxed mechanics of a free *vibrato* long before he feels the need to use it for expressive purposes. When he feels that the music he is playing must have the color and life that the *vibrato* imparts, he will have the necessary technique ready to use; will, in fact, be already using it.

Without knowing you, I am taking for granted that you feel a vivid need for the *vibrato* as a means of musical expression, but that some technical impediment prevents you from producing it as it should be produced. With some thought and some patience you can get rid of that impediment. But it may take a little time.

In ETUDE for October 1947 I had a long article on the *vibrato*, telling how it could be taught and developed. If you do not have a copy of this issue you can, I am sure, obtain one from the publishers of the magazine. In the meantime, here are some suggestions you may profitably follow.

In the first place, don't try to vibrate rapidly. Try, rather, to vibrate with complete relaxation of hand and arm, and with perfect evenness. Develop first an even and relaxed *vibrato* from the wrist joint, no matter how slow it may be to begin with. It will be a means of eliminating any tendency you may have to stiffen your forearm or upper arm. When you are conscious that your *vibrato*, though slow, is relaxed and even, then gradually increase its speed.

As the wrist *vibrato* comes under control, you can begin to experiment with the arm *vibrato*. When practicing this, endeavor to feel that your arm is hanging almost limply between the shoulder joint and the tip of your finger. Then let it swing loosely and rhythmically to and fro, keeping the fingertip firmly on the string. At first, the sounds you make may not be beautiful, but you will be developing the all-important coördina-

The Violinist's Forum

Conducted by

Harold Berkley

Prominent Teacher and Conductor



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tion between the joints and muscles of the arm.

As you attain evenness in the swinging of your arm, its speed can gradually be increased. But still do not be over-anxious for speed: relaxation is much more important at this stage of the game.

Some players find that the arm *vibrato* comes more naturally from the shoulder; others, from the forearm. You should use whichever is most natural to you. But if you vibrate from the shoulder, be careful that the *vibrato* does not become unmusically wide.

As soon as you can vibrate evenly and at a moderate speed from either the wrist or the arm, you should try to blend the two into one. For the ideal *vibrato* is a mixture of wrist and arm. At first, take notes of moderate length—three or four seconds—and play four notes with the wrist *vibrato*, then four notes from the arm. Then two with each, and finally one note each. Play two-octave scales in various positions in these three ways. When you find that you are changing from one type to the other almost subconsciously, shorten the duration of the notes. At first, two seconds, then, later, one second. Very soon you will find that the two types are combining and that you are producing an even and musically expressive *vibrato*.

You should bear one point in mind while you are working for relaxation in your arm: Do not allow the joints of your fingers to become rigid. There is no such thing as an actual finger *vibrato*. At least there is no room for it in the esthetics of tone production. A *vibrato*

produced from the finger alone is merely a bleat. However, it is very necessary to have a certain amount of "give" in the finger joints while the hand or arm is vibrating. A rigid finger will produce a cold tone, no matter how well the *vibrato* may be functioning elsewhere.

In the final analysis, the *vibrato* does not primarily originate in the finger, the hand, or the arm; it originates, rather, deep within the player, as a powerful urge to beautify and appropriately color the natural tone of the violin.

Tempo of Mendelssohn Concerto

"Will you kindly tell me what are considered the correct metronome markings for the three movements of the violin Concerto of Mendelssohn? Is one allowed much freedom in changing the tempo within each movement?"

—Miss L. M., Illinois.

Metronomic indications can only be approximate, for even the greatest artists are apt to change their tempi slightly from one performance to another. But here, approximately, are the markings you want: *Allegro molto appassionato*, ♩ = 100–108; *Andante*, ♩ = 92–96; *Allegro non troppo*, ♩ = 100; *Allegro molto vivace*, ♩ = 88–96.

You will often hear the first and third movements played considerably faster than the tempi I have just given, but don't let this influence you: the musical values of the movements are sacrificed if the tempi are too fast. Take the *Finale*. It is a typical scherzo—one of Mendelssohn's best. But the gloriously playful character of the music vanishes when a very rapid tempo is taken; the

movement then becomes a mere show-piece, which is certainly not what the composer intended.

Do not change the tempi within the movements. Mendelssohn always carefully indicated any change he wanted, and there is ample evidence in his letters that he was very annoyed when a performer took unwarranted liberties with the tempi. Many present-day violinists play the second theme of the first movement much slower than the rest of the movement, thereby sacrificing the natural vitality of the music to mere sentimentality. Mendelssohn's music is full of sentiment, but it is never sentimental—unless the performer makes it so.

When to Use Open String

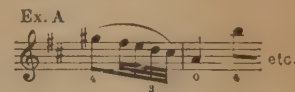
"I should like to know if there is some principle in determining the choice of open string or fourth finger in violin playing. If so, are there exceptions to the principle? I have met with this difficulty all through Paganini's *Moto Perpetuo*. I hope you can help me out."

—B. B., Wisconsin.

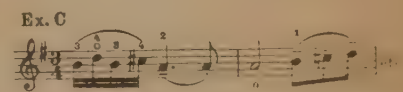
This is quite a question! It is difficult to answer helpfully, because one cannot lay down set rules for the use or non-use of the open string. Exceptions would be cropping up all the time. So much depends on the style of the music and on the particular type of passage in which the notes in question occur. But here are some suggestions that you can ponder over, and make use of or discard, as your sense of musical taste may best decide.

In rapid passage-work—such as the *Moto Perpetuo*—open strings can obviously be used far more frequently than in melodic playing, for here the sound would be musical enough and they often facilitate the performance of a passage that would be difficult if the fourth finger were repeatedly used. But it is usually better to avoid, as far as may be possible, crossing to or from an open string on a half-step.

In purely melodic playing, the use of an open string on a prominent note is generally inadvisable. Nevertheless, it frequently happens that the avoidance of the open string means crossing strings for a single note, causing a change of tone-color which is almost equally unpleasant. In passages such as the following from the First Movement of Handel's *D Major Sonata*



and these two from the *Romance* by Svendsen



the open strings are definitely preferable to stopped notes. In the Handel example, taking the A on the D string would involve three changes of string and tone-color within three beats, and would emphasize the difference in color between the D string and the E, none

(Continued on Page 261)

How Important Is Weber's Law?

Q. In my opinion Weber's law is so significant that it deserves to be the very cornerstone of musical theory. One aspect of Weber's law is that auditory discrimination becomes progressively keener in approaching the softer end of the volume range. Judging interpretation with this in mind, most music seems to be played distinctly too loud. In order to get a better perspective, I would greatly appreciate your evaluation of Weber's law. —V. E. H.

A. Weber's law, which states that the increase of stimulus necessary to produce an increase of sensation in any sense is not a fixed quantity, but depends on the proportion which the increase bears to the immediately preceding stimulus, is indeed an important basic principle in the branch of science known as psycho-physics. But so far as sound is concerned, it applies primarily to dynamics, and is of chief value to physicists and psychologists, rather than to practical musicians. Certainly it has little if any relation to regular courses in music theory which include the study of keys, scales, chords, rhythms, harmony, counterpoint, form, and so forth.

According to Weber's law, it is probably true that much music seems to be played too loudly. But there are so many other factors to be considered that most fine artists obtain splendid, and often perfect dynamic results without ever having heard of this law. The law is of practical value, for instance, to the radio engineer whose task it is to control the volume of tone that goes out over the air waves, rather than to the artist performing in the concert hall.

Do Keys Have Different Colors?

Q. Is there any validity in the idea that different keys have different tonal colors? If so, would this be true, regardless of whether an instrument were tuned to standard pitch or not?

I have always felt that sharp keys had a brilliant effect while flats have a more soothing effect. However, a friend of mine tells me this is purely imagination. I should very much appreciate any information on the subject. —E. L. C.

A. I believe that it is generally considered that sharp keys have a brilliant effect while flat keys are more soothing. But since I do not know whether or not there is any scientific basis for this theory, I asked a psychologist friend of mine who has done much research in musical problems. He tells me that with keyboard instruments tuned to the even-tempered scale, there should be no actual difference among the various keys since all whole- and half-steps are equidistant. Because of small differences that are bound to creep into various tuners' work, however, there might be some slight differences between the chords of remote keys, such as C and F-sharp. But even these differences disappear when one changes from one medium to another, such as from woodwind ensemble to string quartet or orchestra.

My friend thinks that in the days when keyboard instruments were tuned to the pure or untempered scale, psychological differences probably did exist among the various keys. Most likely, instruments tuned to the key of E, for instance, tended to sound brilliant, whereas those tuned to D-flat were more somber.

Today this difference caused by untempered tuning no longer exists, but the idea remains as a sort of musical

Questions and Answers

Conducted by

Karl W. Gehrken, Mus.Doc.



Professor Emeritus
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tradition. It is, however, probably reinforced by the fact that composers tend to write their more brilliant compositions in the sharp keys and their more somber ones in the flat keys (although many specific compositions could be cited to refute that theory), and we consider sharp keys brilliant, not because they really are so, but because we have been conditioned to that response by the brilliant pieces written in sharps. The Key of C is usually considered uncolorful and commonplace, not because it actually is so, but because so many simple, commonplace exercises are written in that key that we have built up a reaction to the Key of C by long association with the dull, uninteresting music we have heard and performed in that key.

If you are interested in tracing this matter further, you will find it discussed in the book, "Sound," by A. T. Jones. This may be secured from the publishers of this magazine.

Am I Too Old?

Q. I always read your page in ETUDE and it has helped me very much, so now I want your advice about a problem of my own. I shall soon be twenty-eight years old, and I have been interested in music ever since I was nine. At that time I studied piano, but quit lessons after completing the second-grade book. When I was fourteen I began to compose little melodies, and I have become more and more interested in composing as the years have passed. Some months ago I wrote what I think is my best composition—a piece that I have called "Blue Velvet" although I am not satisfied with the title.

Do you think I am too old to begin to study the piano now, and will you also recommend some books on composition and orchestration? I shall appreciate whatever advice you may be able to give me, especially as to whether I should study under one of the local teachers or go to a conservatory. —E. B.

A. Twenty-eight is a bit late to begin to prepare for a professional career in music, but it is not too late to begin to study piano, harmony, and composition for one's own pleasure. So I advise you to begin to work at both piano and harmony as soon as possible. You will probably need to go back to some very easy piano material so as to learn to play simple things perfectly and with real artistry; and if you are to be even an amateur composer you will of course need to learn the basic things about constructing and combining both chords and melodies. But if you are genuinely interested in music you will not mind doing either of these things. So I suggest that you begin to work at once under the best teacher in your own community, and after five or six months of study you and your teacher will be able to decide whether you ought to continue to work there or go away for study at some fine music school.

Shall Parents Attend Lessons?

Q. 1. I give piano lessons and several of the mothers want to stay in the room while their children are taking a lesson. I do not believe the children do as well when there is someone in the room, and I should like your opinion and advice on this matter.

2. Do you like arpeggios and different fancy endings attached to church hymns?

3. Does a concert grand piano have a more beautiful tone quality than an ordinary small upright piano?

4. What make of concert grand is easiest to play? I do not like a piano with a hard action. —Mrs. C. W. A.

A. 1. My opinion is that it is a fine thing for a parent to attend some of the child's lessons, but not all. Parents are often entirely ignorant of what the teacher is trying to do for their children, and because their cooperation with regard to practice is so very important, I am in favor of having one or the other attend an occasional lesson, say, one a month. This also gives the teacher a chance to tell the parent what kind of thing the child ought to be emphasizing, and to stress the fact that the pupil must practice regularly in a quiet room with out interruption or other disturbance.

2. No, I do not feel that "fancy endings" or other ornamentation of church hymn tunes are in good taste.

3. It depends on the individual piano. In general, the large concert grand piano has the finest tone that has ever been developed in any piano, but often the very small grands are actually inferior in tone to the larger uprights.

4. In general all grand pianos have a little harder action than most uprights, but here again it depends on the individual piano, and there exist many upright pianos that are very difficult to play because their action is so stiff. My advice is that you go to a music store and play on several different pianos, then pick out the one whose tone and action appeal to you most. You may need to pay several visits to the store before coming to a final decision, but selecting a piano is important enough to make this amply worth while.

What Does Spozalizio Mean?

Q. 1. What is the meaning of the word *spozalizio*, which is used as the title of a piano composition by Liszt?

2. What should be the tempo of the last movement of the Italian Concerto by Bach? —P. H.

A. 1. *Spozalizio* is an Italian word which means "wedding."

2. This movement is usually played at about $\text{♩} = 120$.

Information About Leybach

Q. I am writing in the hope that you can help to satisfy my curiosity about the composer of one of my favorite pieces. Could you suggest where I might find more information about Ignace Xavier Joseph Leybach? I know only that he was born in Strasbourg in 1817, was organist in Toulouse Cathedral, wrote many organ and piano pieces—among them the well-known *Fifth Nocturne*. It is also known that he studied with Chopin, but I can find nothing else, even after an exhaustive search. —Miss E. J.

A. I find in the "International Encyclopedia of Music and Musicians" the following information: "Ignace Xavier Joseph Leybach was born in Strasbourg in 1817 and died in Toulouse in 1891. He was a pupil of Pixis, Kalkbrenner, and Chopin; was organist at Toulouse Cathedral for many years; and composed more than 200 salon pieces for piano, as well as organ pieces and songs." This is not very much more than you knew before, but it is all I am able to find.

What Does Colla Voce Mean?

Q. Could you tell me the meaning of *colla voce*? I know that *voce* means voice, but I am unable to find the meaning of *colla*. —B. M.

A. It is a warning to an accompanist to be extra-careful to follow the solo part at that point. Of course a good accompanist does this all the time, and a fine accompanist listens so intently to the singer (or other soloist) that he often literally breathes with him. But there are often passages in songs, violin pieces, and so on, that the composer expects to be performed in "free rhythm" rather than in "strict rhythm," and at such points he sometimes writes the direction *colla voce*, which means literally "with the voice." The words *colla parte* are sometimes used instead of *colla voce*, and they mean exactly the same thing.

DURING the early Nineteen-Twenties in Paris, the curiosity of the musical public was centered in the music of some young composers, rather ineffectively christened "The Group of Six" by a Parisian journalist who perceived some analogy with "The Five," as the Russian nationalist Balakireff and his pupils Cui, Borodin, Rimsky-Korsakoff, and Musorgsky were sometimes termed. The young critic failed to realize that while for a time at least "The Five" were united in their esthetic creed, from the outset the French composers were alike only in their youth and a common source of musical education, the Paris Conservatory. The chief animating force of these young radicals was the eccentric but intelligent Erik Satie, although the dramatist, poet, and critic, Jean Cocteau, also exercised a considerable influence over them. Erik Satie was of French and Scotch extraction. His musical education was eclectic, including an early interest in modal harmony, theoretical courses at the Paris Conservatory and at the Schola Cantorum founded by Charles Bordes, Alexandre Guilmant, and Vincent d'Indy, in opposition to the educative policies of the Conservatory, with the aim of continuing the principles of art inculcated by their teacher, César Franck. But Satie's individuality was too positive to be affected permanently by these technical studies. He merely assimilated the material necessary to his artistic development. Debussy had died shortly before the Armistice of 1918; Ravel had established his fame, although some of his best works were still to be composed; Paul Dukas had reached the zenith of his career, while Albert Roussel, despite some notable achievements, was still to attain his most characteristic and mature idiom.

A Legendary Figure

Impressionism in music, stemming from poetry and painting, was no longer a live issue; it had been replaced by other materials for controversy, polyharmony, or the use simultaneously of more than one tonality, as exhibited in the musical style of Richard Strauss' operas, "Salomé" and "Elektra," and the rise of composition based on the twelve tone scale devised by Arnold Schoenberg and employed by him and his disciples. These novel styles furnished the subject for argument and practice in the works of "The Group of Six." Erik Satie happened to span the period antedating musical impressionism. He was also a pioneer in the use of polyharmony. He thus affected to a certain extent Debussy and Ravel, the "Group of Six" including Darius Milhaud, Arthur Honegger, Francis Poulenc, Georges Auric, as well as the less important composers Louis Durey and Germaine Tailleferre, continuing even with the so-called School of Arcueil whose chief representative was Henri Sauguet.

For some years Satie had been an almost legendary figure. As far back as 1911 Ravel had performed some of his pieces at a meeting of the Independent Mu-

Musical Boston in the Gay Nineties

Pursuing a Specialty

by Edward Burlingame Hill

Fourth in a Series of Articles by the Noted Boston Composer and Teacher
Formerly James E. Ditson Professor of Music at Harvard University

sical Society. Later, Ricardo Viñes, the eminent pianist who brought the music of Debussy and Ravel before the public, performed a similar service for Satie. His music was published. Across the Atlantic the American pianist George Copeland placed a *Gnossienne* suggested by Flaubert's *Salammbô* on one of his recital programs. Early in his career Debussy had orchestrated Satie's *Gymnopédies*, originally for piano. These were performed in Boston by an amateur orchestra under the leadership of the famous oboist, Georges Longy. Interest in his music was stimulated by the fanciful, often fantastic, titles affixed to his pieces, supplemented by humorous directions as to the manner of performance. *Pieces in the shape of a pear*, *Cold Pieces*, *Genuine Preludes for a Dog*, *Automatic Descriptions*, *Dried Embryos*, dealing with marine plants. These titles indicate Satie's predilection for the grotesque; the ironic humor and originality of his music whetted one's curiosity to become acquainted with the composer. Satie was vivacious and talkative, much given to a not entirely comprehensible Parisian slang and entirely prepared, even eager, to expound his views on musical art to an American visitor. He chose for our meeting place a café in the Gare St. Lazare, undoubtedly as noisy a situation as one could find, with the constant arrival and departure of trains, the piercing shrieks of locomotive whistles and the endless clamor of street traffic. Consuming endless *demi-tasses* of coffee to which he added a Normandy liqueur, Satie lost no time in explaining his own historical importance in French music.

Directness of Style

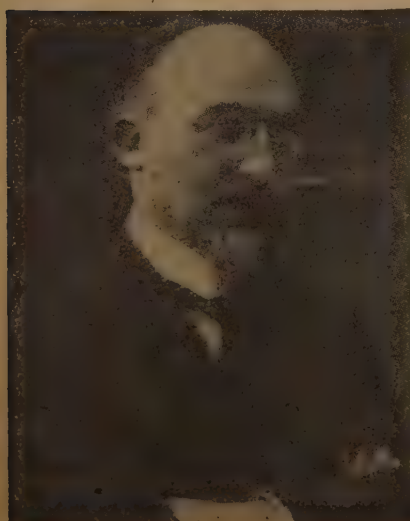
According to Satie he was the first to use harmony as a coloristic background, thus preparing the way for impressionism in music, and a direct influence on Debussy. This statement was entirely plausible,

but difficult of confirmation, since Debussy was no longer alive. He believed in the abolition of "scientific music" with the conventional procedures of "thematic development" and would substitute, instead, basic directness of music style. Cocteau once wrote: "Satie teaches the greatest audacity of our epoch: that of being simple." Satie was a firm believer in the future of the ballet, influenced no doubt by the triumphant success of the annual visits of Diaghileff's "Ballet Russe," which had astounded Parisian audiences with Stravinsky's "Firebird," "Petrouchka," and "The Rite of Spring" besides Prokofieff's inimitable "Chout." But the subjects of Satie's ballets are far removed from the Russian world of fantasy and imagination; they are drawn from the life of the theater itself, and especially the music-hall.

While Satie's music, even in his songs, is inevitably humorous and ironic, he was capable of sustained seriousness, as shown in the vocal work "Socrates," for which he derived the text, as he asserted with great satisfaction, from translations of the dialogues of Plato. An unusually consistent personality, his word was esthetic law to the "Group of Six." It was my good fortune to be present at an afternoon of music by Satie and his disciples arranged most considerably for the benefit of the American visitor by a staunch supporter of "The Group." A highly diverting program was presented, including four-hand arrangements of the ballet "Parade," by Satie and "The Ox on the Roof" by Milhaud. In the latter work a polyharmonic style and modified jazz rhythms were used with expressive and humorous effect. Later, piano pieces by Poulenc were performed. No more effective summary of the technical features and the original style of these composers could have been compressed within so brief a space of time.

Darius Milhaud, after a thorough technical drill at the Paris Conservatory, (Continued on Page 264)

A GROUP OF FRENCH MODERNISTS



ERIK SATIE



FRANCIS POULENC



ARTHUR HONEGGER



DARIUS MILHAUD

Today's Children Build Tomorrow's Audiences!

A Conference with

Hazel Griggs

Eminent American Pianist and
Specialist in Children's Programs

by Myles Fellowes

WHEN I returned home from my studies in France, I had an experience which helped shape the course of my career. I attended a concert in the Houston City Auditorium (which seats about three thousand), at which a major artist of world-wide recognition played to an audience of about five hundred listeners! I noted, also, that this audience was preponderantly feminine. In France, concert audiences numbered more men than women, and in New York the sexes were pretty equal. That set me thinking. It worried me to see so great an artist playing to so small and so feminine an audience—to admit that the music-habits of individuals formed in youth seemed to mean so little in maturity. Something, somewhere, must have gone wrong with our system of inculcating those music-habits. But *what?* Next, I looked into the state of music teaching. In Houston alone, I found a large number of accredited music teachers. (Two hundred piano teachers advertised in the daily press!) If there were that many teachers functioning, one could conclude that there must be a large number of children taking lessons. And that was all to the good! What happened, then, after lessons stopped? How was it that so many pupils yielded such scanty audiences? How to explain the stoppage of music interest? The conclusion at which I arrived was that the music education of our children was incomplete from the very start—they were given *lessons*, but very little encouragement or opportunity to *hear music as entertainment*.

A Different Picture

At that time, only a few years ago, there were too few groups in all our land presenting music to and for children. One of these—the Philharmonic Children's Concerts—was active only in New York. Another, the Helen Norfleet Trio, toured the country. Thus I learned that the children who did not live in New York, and had no opportunities for official concert-going, were simply deprived of hearing such music as they didn't happen to hear at home. Our schools concerned themselves with *teaching* music (which is quite different from presenting programs for pleasure). Further, in both the Philharmonic and the Norfleet concerts, only orchestral and chamber music could be offered, which meant that there were no facilities at all for the public-school-age child to hear programs of solo music. Having thought things out thus far, I saw *why* that Houston concert had been so poorly attended. I saw also that there was work to be done in bringing music to children. Accordingly, I arranged recitals of music—not *about* children, but *for* them, including such pieces as they could understand and even play themselves. (Such works include the early Beethoven "Sonatinas," parts of Bach's "Anna Magdalena Klavierbuechlein," Schumann's "Album for the Young," Mendelssohn's "Songs Without Words," Schubert's "German Dances," Octavio Pinto's "Children's Scenes," charming works by Tansman and Goossens, and American folk music arranged by Paul Nordoff, David Guion, and so on.) The project of bringing music to children, of trying to give them sound musical tastes *before* they were ensnared by lesser values and thus getting them to accept good music as *pleasure* rather than as "lessons," had no public "glamour," but it fascinated me. What fascinates me even more is the knowledge, today, that children respond eagerly to concerts of this kind. I can report only delighted enthusiasm on the part of very young hearers who have the opportunity of making friends with good music.

When I embarked on my foreign tour, last summer, I combined each playing engagement with an investigation of Europe's present methods of bringing music to children. The results of what I saw come to this: music teaching, music teaching materials, group participation in bands, orchestras, and so forth, are better managed here—but the sheer joy of music,



Photo by Bruno of Hollywood

HAZEL GRIGGS

Hazel Griggs was born in Dallas, Texas, of a musical family which encouraged the child to develop her marked aptitudes. As long as she can remember, Miss Griggs has played piano. She began lessons at five and, at ten, entered the Kidd-Key Conservatory in Sherman, Texas. As winner of the Texas Federation of Music Clubs Scholarship, she attended the Cincinnati Conservatory, where she studied under the late Marguerite Melville-Liszniewska (pupil and assistant of Leschetizky). Next, she came to New York, where she won a scholarship at the David Mannes Music School, her teacher being Bertha Bert, one-time assistant to Alfred Cortot, and later was awarded the Walter Scott Foundation Fellowship for study in France under Cortot himself. On returning home, Miss Griggs launched her own career as pianist and specialist in presenting music to children. In this field, she ranks as pioneer and foremost practitioner. She has made coast-to-coast tours devoted exclusively to presenting programs for children and has done more than any other concert pianist, perhaps, in developing this important field of building musical tastes and habits. Miss Griggs' recent concert tour of Europe has yielded interesting results in her observations of bringing music to children.

—EDITOR'S NOTE.

the pleasurable inculcation of good tastes and habits, the bringing of actual *music* (not lessons!) to children, is better managed abroad. Let me show you some of the things I saw!

In England, the BBC has for years sent out concerts for children, cleverly presented by the team of Babson and Young, a pianist and a narrator, who explain and then present, always as pleasure, the kind of music that young children can understand. Also, quite independent of their radio work, these gentlemen visit certain schools where they give similar music fun to the youngsters in their classrooms. To my knowledge there are neither radio programs nor classroom visits of artists, developed exclusively for children, over here. Yet, if we expect today's school children to grow up with a genuine love for music, there should be such projects!

In France, *Les Jeunesses Musicales de France*, under the direction of René Nicoly, founded in 1940 (during the War) carries out the dual purpose of presenting concerts for the young in the schools of France, and gives special performances in Paris. The program material is sent to the schools in advance, for pointing-up, study, and discussion. By the time the performers arrive (they include soloists, chamber groups, and choral groups), the youngsters are ready to enjoy something about which they already know. And enjoy it they do! These programs, under State subsidy, bring the best in music and the best in performers to the classrooms of France. The musical material is graded according to the ages of the little listeners. Public school programs include uncomplicated works of strong rhythm and strong melody. High school programs are more advanced.

"In Switzerland, I saw the work of the Zurich Conservatory, which reaches out into German Switzerland. They follow much the same plan I have just described for France, except that they introduce a further useful step. After the programs have been sent to the classroom teachers for preparation, and before the artists come to play, a day is arranged for a local music teacher to come to the school to point out themes, answer questions, and generally give the children such information as the class teacher might not possess. Dr. Rudolf Wittelsbach, Director of the Zurich Conservatory, pointed out an interesting conviction of his in planning the young people's concerts. He inclines to begin the little people on their musical journey with the flute, the oboe, and the clarinet, rather than with piano or orchestra. His reason is that these instruments give the untrained ear a clear idea of tonal quality as well as melody. A flute, for instance, with piano accompaniment, results in two lines of music, each of vastly different quality. A piano selection, consisting of several lines of the same quality, would cause confusion as to melody, accompaniment, and so forth.

Again, the Zurich Conservatory offers two curriculums; one for students who hope to become professionals, and one for amateurs. It is significant, I think, that in a city of four hundred thousand, the amateur school has an enrollment of something under fifteen hundred (while the professional school numbers something under one hundred seventy-five).

All this splendid work being done in bringing music to children as *pleasure* (Continued on Page 261)

DANCE OF THE IRIS

WALTZ CAPRICE

Sarah Ball Brouwers' *Dance of the Iris* is invested with charm and out-of-the-ordinary keyboard opportunities. The change from the key of D to the key of B-flat affords a pleasant contrast. Grade 4.

SARAH BALL BROUWERS

Allegro moderato

51

8

mf

cresc.

poco accel.

poco rit.

mf a tempo

poco più moto e cresc.

mf a tempo

poco più moto e cresc.

mf a tempo

f

poco rit.

mp

(To Coda) ⊕

This page contains six systems of musical notation for a piano piece. The notation is written for the right and left hands on grand staves. The key signature is B-flat major (two flats). The time signature is 4/4.

System 1: The right hand features a melodic line with eighth-note patterns and slurs, marked with fingerings (1, 3, 1, 4, 2, 4, 2, 3, 2, 4, 2, 3). The left hand provides a harmonic accompaniment with chords. Dynamics include *a tempo*, *mf*, and *mp a tempo*.

System 2: The right hand continues with eighth-note patterns, marked with fingerings (1, 2, 1, 2, 3, 1, 4, 2, 3, 1, 5, 4, 1). The left hand has chords. Dynamics include *cresc.*, *f accel.*, and *mp a tempo*.

System 3: The right hand has a melodic line with slurs and fingerings (1, 1, 5, 3, 2, 1, 4, 2, 1, 4, 1). The left hand has chords. Dynamics include *mf animato*, *cresc. e sempre animato*, and *f*.

System 4: The right hand features a melodic line with slurs and fingerings (5, 3, 4, 2, 1, 2, 1, 5, 1, 3, 1, 2, 3, 1, 3, 5, 4, 3, 2, 1, 5, 4, 3, 2, 1). The left hand has chords. Dynamics include *mf* and *a tempo*.

System 5: The right hand has a melodic line with slurs and fingerings (5, 4, 1, 5, 1, 4, 3, 1, 3, 2, 1). The left hand has chords. Dynamics include *mf*, *f*, *poco accel. e con fuoco*, and *dim. e*.

System 6: The right hand features a melodic line with slurs and fingerings (3, 1, 3, 2, 1, 3). The left hand has chords. Dynamics include *poco rall.*, *p*, and *a tempo*.

p *f* *ff* *con fuoco* *rit. mf* *D.S.*

♠ CODA

f *resc. ed accel.* *mf* *f* *poco accel. e con fuoco* *cresc.*

4 5 *marcato* 5

ff *rit. mf* *a tempo* *f* *cresc. ed accel.*

mf *f* *poco accel. e con fuoco* *ff* *rit.* *a tempo*

marcato

f *marcato* *cresc. e* *rit.* *ff*

MAZURKA

Chopin's G-Sharp Minor Mazurka is one of his frequently played works. It is advisable to study this composition very slowly at first so that the voice leading in such a measure as the sixteenth will be especially clear. The contrasts in tonal effects make this composition especially beautiful. Grade 4.

Mesto ($\text{♩} = 138$)

FR. CHOPIN, Op. 33, No. 1

234

ETUDE

ECSTASY

This very effective piano piece, the "theme song" of a coast-to-coast radio broadcast, makes an excellent romance for piano, which is very effective when played with abandon. Grade 5.

Andante espressivo

THOMAS PELUSO

The musical score for "Ecstasy" by Thomas Peluso is written for piano in 3/4 time, key of B-flat major. It consists of five systems of music. The tempo is marked "Andante espressivo".

System 1: Features a melody in the right hand with a tenuto mark and a bass line with a mezzo-forte (mf) dynamic. Fingerings are indicated for both hands.

System 2: Continues the melodic and harmonic development. Dynamics include mezzo-forte (mf) and piano (pp). Fingerings are provided for the bass line.

System 3: Includes a section marked "mf poco agitato e cresc." followed by a forte (f) section. The tempo and dynamics change to "mf poco meno mosso e dim." and mezzo-piano (mp). A double bar line is present.

System 4: Continues the "mf poco meno mosso e dim." section, ending with a forte (f) dynamic. Fingerings are indicated for the right hand.

System 5: The final system, marked "drammatico" and "sempre forte con slancio". It features a rapid, slurred passage in the right hand with a tenuto mark and a bass line with a mezzo-forte (mf) dynamic. Fingerings are provided for both hands.

ten.

mf

ten.

pp

mf

ten.

mp

rall.

p

KNOWEST THOU THE LAND

FROM "MIGNON"

AMBROISE THOMAS
Arr. by Henry Levine

Grade 5.

Allegretto sostenuto (♩ = 72)

mf

pp

p

Andantino (♩=48)

p dolce

Ped. simile

l.h. *r.h.*

p *r.h. 2*

p *l.h.*

p *l.h.*

Allegretto *mf* *dim.* *p* *pp*

HARP SOUNDS AT EVENTIDE

LOUIE FRANK

Grade 3 $\frac{1}{2}$.

Andantino (♩ = 116)

The first system of the musical score is in 6/8 time, marked Andantino (♩ = 116). It consists of two staves. The right hand (r.h.) begins with a piano (p) dynamic, playing a series of eighth notes and chords, with fingerings 1 2 5 4 and 3. The left hand (l.h.) plays a bass line with chords and single notes, with fingerings 5 2, 2 4, 1 2, 5 3, 1 2, and 1 4. The system concludes with a mezzo-forte (mf) dynamic and a triplet of eighth notes in the right hand.

The second system continues the piece, marked a tempo. It features a mezzo-forte (mf) dynamic. The right hand (r.h.) plays a melodic line with a crescendo leading to a triplet. The left hand (l.h.) provides harmonic support with chords and single notes. A 'poco rit.' (poco ritardando) marking is present in the left hand. The system ends with a mezzo-forte (mf) dynamic and a triplet of eighth notes in the right hand.

The third system continues the piece, marked mezzo-piano (mp). It features a first ending (1st) and a last ending (Last). The right hand (r.h.) plays a melodic line with a crescendo leading to a first ending. The left hand (l.h.) provides harmonic support with chords and single notes. The system concludes with a piano (p) dynamic and a first ending, followed by a last ending marked 'Fine' and 'pp' (pianissimo).

The fourth system is marked Agitato and mezzo-forte (mf). It features a 'poco rit.' (poco ritardando) marking. The right hand (r.h.) plays a melodic line with a crescendo leading to a first ending. The left hand (l.h.) provides harmonic support with chords and single notes. The system concludes with a mezzo-forte (mf) dynamic and a first ending, followed by a last ending marked 'poco rit.'.

The fifth system is marked a tempo and mezzo-forte (mf). It features a 'rall.' (rallentando) marking. The right hand (r.h.) plays a melodic line with a crescendo leading to a first ending. The left hand (l.h.) provides harmonic support with chords and single notes. The system concludes with a mezzo-forte (mf) dynamic and a first ending, followed by a last ending marked 'D.C.' (Da Capo).

DANCING IN A DREAM

Stanford King here presents another fascinating piece well within the grasp of the average player. Be careful that the sustained notes are held for their full value. Grade 3.

STANFORD KING

Tempo rubato (♩ = 132)

The musical score for "Dancing in a Dream" is written for piano in 3/4 time. It begins with a tempo rubato instruction and a quarter note equal to 132 beats per minute. The score is divided into several systems, each containing a grand staff with treble and bass clefs. The piece starts with a mezzo-forte (mf) dynamic. The first system includes fingerings (2, 4, 3, 2, 4) and a slur. The second system features a "poco rit." (poco ritardando) marking and a "a tempo rubato" instruction. The third system includes a "poco rit." marking, a "pp Fine" (pianissimo Fine) marking, and a "p" (piano) dynamic. The fourth system includes a "poco rit." marking and a "a tempo" instruction. The fifth system includes a "poco rit." marking and a "D.C." (Da Capo) instruction. The piece concludes with a "Fine" marking. The score includes various musical notations such as slurs, ties, and fingerings.

EL CAPITAN

MARCH

Sousa's brilliant march, which is the outstanding number in his swashbuckling opera with a Don Quixotic hero, was one of his greatest hits. Sung by the excellent baritone and comedian, De Wolf Hopper, it held the stage for years. Grade 3½.

JOHN PHILIP SOUSA
Arr. by Henry Levine

The musical score is written for piano and bass. It begins with a treble and bass clef, a key signature of one sharp (F#), and a 6/8 time signature. The first system includes dynamics *ff* and *f*, and the word *staccato*. The second system includes *f* and *p*. The third system includes *f*, *ff*, and *mp*. The fourth system includes *f*, *ff*, and *mf*. The fifth system includes *f* and *ff*. The sixth system includes *f* and *ff*. The score concludes with a double bar line and a key signature change to two sharps (F# and C#).

This page of musical notation is for a piano piece, likely in 2/4 time. It consists of five systems of staves, each with a treble and bass clef. The music is written in a key with one flat (B-flat). The notation includes various musical elements such as notes, rests, and dynamic markings. The first system begins with a *mp* (mezzo-piano) dynamic marking and a *staccato* instruction. The second system continues the piece. The third system also features a *mp* marking. The fourth system includes a *ff* (fortissimo) marking. The fifth system concludes with a *mf* (mezzo-forte) marking. Fingering numbers (1-5) are indicated throughout the score to guide the performer. The notation is clear and professional, typical of a published musical score.

MINUET A L'ANTICO

No. 3

William Charles Ernest Seeboeck (1859-1907) was an Austrian pianist, teacher, and composer who settled in Chicago in 1881. He studied for two years with Brahms and with Rubinstein. By far the most popular of his compositions is his *Minuet*, which has had a very wide sale. Grade 5.

W. C. E. SEEBOECK

15 (To Coda) Φ

mf

1 2 4 5

sfp *f* *f*

4 5 5 3 2 1 3 1 2

sfp *sfp* *f*

2 3 1

mf *p*

D. C. senza repetizione

sfp

Φ CODA

p *pp* *sfp*

ROCK OF AGES

SECONDO

THOMAS HASTINGS
Arr. by Clarence Kohlmann

Andante comodo

mf *f* *rit.* *mf a tempo*

mp *mf*

L'istesso tempo *mp*

mf *f* *mf*

f marcato *mf*

mp *mf* *p*

ROCK OF AGES

THOMAS HASTINGS
Arr. by Clarence Kohlmann

PRIMO

Andante comodo

The first system of musical notation for the 'Rock of Ages' piece. It consists of two staves, treble and bass clef, in 3/4 time. The tempo is marked 'Andante comodo'. The music begins with a series of chords in the right hand, marked with a forte (f) dynamic. The left hand plays a simple bass line. The system concludes with a 'rit.' (ritardando) marking and a 'mf a tempo' (mezzo-forte at tempo) instruction for the next system.

L'istesso tempo

The second system of musical notation. It continues the piece with two staves. The tempo is marked 'L'istesso tempo'. The music features more complex chordal textures in the right hand, with dynamics ranging from mezzo-piano (mp) to mezzo-forte (mf). The left hand continues with a steady bass line.

The third system of musical notation. It continues the piece with two staves. The tempo remains 'L'istesso tempo'. The music features more complex chordal textures in the right hand, with dynamics ranging from mezzo-forte (mf) to forte (f). The left hand continues with a steady bass line.

The fourth system of musical notation. It continues the piece with two staves. The tempo remains 'L'istesso tempo'. The music features more complex chordal textures in the right hand, with dynamics ranging from mezzo-forte (mf) to forte (f). The left hand continues with a steady bass line.

The fifth system of musical notation. It continues the piece with two staves. The tempo remains 'L'istesso tempo'. The music features more complex chordal textures in the right hand, with dynamics ranging from mezzo-forte (mf) to forte (f). The left hand continues with a steady bass line.

The sixth system of musical notation. It continues the piece with two staves. The tempo remains 'L'istesso tempo'. The music features more complex chordal textures in the right hand, with dynamics ranging from mezzo-forte (mf) to piano (p). The left hand continues with a steady bass line.

CARNIVAL DAYS

Grade 3.

Allegretto and with much gayety ($\text{♩} = 76$)

FOREST M. SHUMAKER

mf

Cantabile

mp cresc. poco a poco

Fine

mp lightly

cresc. poco a poco

mf

lightly

cresc. poco a poco

f

D.C.

THE STRIFE IS O'ER

(PALESTRINA)

H. ALEXANDER MATTHEWS

Slowly

MANUALS

PEDAL

f Sw. \textcircled{K} Gt. \textcircled{K}

Gt. to Ped. Ped. 53

Melody

mf Sw. or Echo \textcircled{K}

Melody

Gt. \textcircled{K}

Melody

ff *mf*

This section shows the piano introduction for "Flower Maidens". It consists of two systems of three staves each. The first system features a treble and bass staff with a grand staff below. The treble staff has a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The bass staff has a key signature of three sharps. The grand staff has a key signature of three sharps. The music includes a crescendo marking (*cresc.*). The second system continues the piano introduction with a key signature change to two sharps (F#, C#) and includes markings for *ff rit.*, *molto rit.*, and *fff*.

FLOWER MAIDENS

CECIL BURLEIGH, Op. 69, No. 2

This section shows the violin and piano introduction for "Flower Maidens". It consists of two systems of three staves each. The first system features a violin staff and a piano grand staff. The violin staff has a key signature of two flats (Bb, Eb) and a 3/4 time signature. The piano grand staff has a key signature of two flats. The music includes a tempo marking of *Gracefully* with a quarter note equal to 66 ($\text{♩} = 66$) and a dynamic marking of *p*. The second system continues the introduction with a key signature change to one flat (Bb) and includes a dynamic marking of *p*.

This section shows the piano introduction for "Flower Maidens". It consists of two systems of three staves each. The first system features a treble and bass staff with a grand staff below. The treble staff has a key signature of one flat (Bb) and a 3/4 time signature. The bass staff has a key signature of one flat. The music includes a tempo marking of *Gracefully* with a quarter note equal to 66 ($\text{♩} = 66$) and a dynamic marking of *p*. The second system continues the introduction with a key signature change to one flat (Bb) and includes a dynamic marking of *p*.

This section shows the piano introduction for "Flower Maidens". It consists of two systems of three staves each. The first system features a treble and bass staff with a grand staff below. The treble staff has a key signature of one flat (Bb) and a 3/4 time signature. The bass staff has a key signature of one flat. The music includes a tempo marking of *Gracefully* with a quarter note equal to 66 ($\text{♩} = 66$) and a dynamic marking of *p*. The second system continues the introduction with a key signature change to one flat (Bb) and includes a dynamic marking of *p*.

The piano introduction consists of three systems of staves. The first system has a treble staff with a melodic line starting on G4, moving up to A4, B4, and C5, and a bass staff with a harmonic accompaniment. The second system continues the melodic line and adds a more active bass line. The third system features a more complex texture with multiple voices in both staves, including a triplet in the treble. Dynamics include *p* (piano), *rit.* (ritardando), and *pp* (pianissimo).

WOOD OF THE CROSS

Violet Alleyne Storey

AN EASTER SONG

BLANCHE DOUGLAS BYLES

Andante

The vocal and piano accompaniment is in 4/4 time. The vocal line is written in a single staff with lyrics underneath. The piano accompaniment is written in two staves (treble and bass). The tempo is marked *Andante*. The key signature has one sharp (F#). The lyrics are: "Wood of the Cross, — you might have been Pale - bud - ded then for spring; Wood of the Cross, — you might have shared New life — with ev - ry - thing —". Dynamics include *mf* (mezzo-forte), *f* (forte), *cresc.* (crescendo), and *f rit.* (forte ritardando).

British Copyright secured

p **Meno mosso** *a tempo*

If there was need to cut you down, They might have made of you — A lit - tle house in a

si - lent town, Where dusk - y ol - ives grew, Where dusk - y ol - ives grew.

Lamb of the Cross, you might have been — A - live for man - y a

day, Walk - ing with those who held you dear A - long some an - cient way. —

p ***ff* Appassionato**

If there were need for you to die, — Why did they kill you so? —

f Why did they make you tread the way That low men used to go? *rit.*

f Wood of the Cross, you might have died Ere man-y years had passed, But now you will be— *a tempo* *mf* *rit.*

mp a tempo blos-som-ing As long as earth shall last; *f* Lamb of the Cross, you might have been A myth, a pass-ing

dream; But now you are the Ris-en Lord, But now you are the Ris-en Lord, But

Allargando *ff.* now you are the Ris-en Lord, Whom great and poor es-teem. *ff.* *sempre ff*

A JOYOUS EASTER SONG

17th Century Melody
Arr. by Rob Roy Peery

Grade 2. Allegro (♩ = 96)

Musical score for 'A Joyous Easter Song' in 3/2 time. The score is written for piano and features a variety of dynamics including *mf*, *f*, *p*, *mf*, *cresc.*, *f*, *p*, *f*, *p*, *ff*, and *rall.*. It includes several measures marked '8 ad lib.' and 'broadly'. The piece concludes with a double bar line and repeat signs.

* Both hands may be played an octave higher.
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BUNNY RABBIT BEANS

Lysbeth Boyd Borie ★
Grade 2. Moderato (♩ = 100)

ADA RICHTER

Mother Rabbit and Baby Rabbit are out hopping to find something for dinner.

Musical score for 'Bunny Rabbit Beans' in 2/4 time. The score is written for piano and features a variety of dynamics including *mf*, *p*, *mf*, *p*, and *rit.*. It includes a 'Fine' marking and a double bar line with repeat signs.

★ From "Let's Stay Well!" by Borie-Richter.

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Mother Rabbit gives Baby Rabbit advice.

Two systems of musical notation in G major, 4/4 time. The first system contains the lyrics: "Eat lots of greens; it's a ver-y good hab-it. Fin-ish your beans like a nice lit-tle rab-bit." The second system contains: "Eat lots of veg'-ta-bles, es-pe-cial-ly these: Spin-ach and cel-er-y, car-rots and peas!" Fingerings are indicated by numbers 1-5. Dynamics include *mp* and *mf*. The piece ends with a double bar line and the initials "D. C."

SANDY'S LULLABY

FANNY G. ECKHARDT

Grade 1.

Slowly and smoothly (♩.=52)

Three systems of musical notation in G major, 3/4 time. The first system is marked *p*. The second system includes dynamics *dim.*, *rit.*, and *pp*. The third system includes *a tempo mf*, *cresc.*, *dim.*, *rit.*, and *pp*. Fingerings are indicated by numbers 1-5. The piece concludes with a double bar line.

International Copyright secured

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JOLLY LITTLE BROWNIES

Grade 2½

WILLIAM SCHEER

Allegretto (♩=96)

The musical score for "Jolly Little Brownies" is written for piano. It begins with a tempo marking of **Allegretto** and a quarter note equal to 96 beats per minute. The key signature has one sharp (F#). The piece is in 2/4 time. The first system includes a melody in the right hand with fingerings 3, 4, 2, 3, 4, 2 and a bass line with chords and fingerings 5, 1, 3. The second system continues the melody with fingerings 5, 2, 2, 4, 1, 5, 3 and the bass line with chords and fingerings 5, 1, 2. The third system includes a **(To Coda)** section with a repeat sign and a **p** dynamic. The fourth system continues the melody with fingerings 1, 3, 5, 1, 4, 5, 4, 5 and the bass line with chords and fingerings 1, 3, 5, 1, 2, 3. The fifth system includes a **CODA** section with a **p poco rit.** dynamic and a **pp** dynamic. The piece ends with a **D.C. al** section and a **ETUDE** marking.

America Holds the Hopes of the Musical World

(Continued from Page 215)

must not imitate everything that Europe has done. What Europe has done may not be the best thing to do, or the way she has done it may not be the best way in which it could be done. I daresay that if Beethoven or Brahms were living today they might not write in the sonata *allegro* form, good as was that form for their purposes. They might find something better now. It is so with your young composers. I have read hundreds of their works, for I am interested in world music. I find for the most part they go to some teacher, who tells them things must be done thus and so, and they follow their teachers blindly. They remind me of a certain famous teacher in France some years ago; all the ambitious young composers were going to him, for he really was a master of theoretical music. But he so set the stamp of his own individuality on all these students that their music all sounded alike. Such things should never be, if we are to have true individual genius burning at its brightest.

"I am reminded of poor old Delius, who wanted one of your theorists to teach him harmony when he was down in Florida." (Note. Williams referred to Thomas Ward, former organist and choirmaster of the Church of SS. Peter and Paul in Brooklyn, whom Delius met in Jacksonville in the early eighties.) "The chap refused to teach Delius harmony after hearing him play some of his own compositions; he said Delius could teach it to him. I remember he did teach him counterpoint, but said he wouldn't ruin Delius' harmony for anything in the world. Now I call that a wise man, and that's what I mean about your young composers. They mustn't let anybody take their individuality away from them."

Simple Musical Truths.

"Another thing. I think your country must have all the musical wealth of the world; there in the way of folk music to draw on. I'll show you what I mean." He quickly mounted the stairs to the balcony, remarking, "—I keep my books on the balcony and nobody bothers them there, and I can be as untidy as I want—" and soon returned with two volumes of songs, melodies with words, without accompaniments. "These are all English melodies one of my friends gathered in the Kentucky mountains. These are from England alone; you understand, and there must be thousands of similarly beautiful things from hundreds of other parts of the world to be found in Kentucky and other places in your country. America is so big, and so many people go there from all parts of the globe—peasants if you want to call them that; people who sing the songs of the earth. When you consider the whole picture, you must have in America the music of the entire world."

He asked me if I knew a book called "Southern Harmony," and seemed delighted to know that I had a copy of it on my shelves. "They tell me it is hard to get," he said, "but it is a source book for some composer in the days to come." I asked him if he meant that some com-

poser would use such melodies as themes for a major orchestral or chorale composition.

"No, I don't mean that," he said flatly. "Composers devise their own themes more often than not. What I do mean is that there is a spiritual atmosphere that hovers around these age-old melodies, and that when a man once breathes in that atmosphere he is never the same again. He begins to live on a higher plane. His feelings for harmonies, contrapuntal idioms, developments, all are changed because he has learned the simple musical truths that came straight from God, and are to be found in music like this.

"Mr. Brant, I think these are the things that your composers, our composers, ALL composers must learn. Until we learn them, we are—how did the Psalmist say it—'sounding brass, tinkling cymbal'—"

At this point Foxy jumped to the floor and ran to the door. Mrs. Vaughan Williams asked her husband to call the deaf maid (who evidently had not heard the bell) to serve tea, and after tea the shining sun invited the taking of a few afternoon pictures of lion-maned Vaughan Williams, his patrician wife, and Foxy!

A partial list of the music of Ralph Vaughan Williams available on recordings is given herewith:

HMV DB-9024-28. *Job, a Masque for Dancing*—British Broadcasting Orchestra

HMV C3388-92. *Symphony No. 5*—Hallé Orchestra, John Barbirolli, Conductor
Victor DM-916. *London Symphony*—Cincinnati Orchestra, Eugene Goossens, Conductor

Columbia MX-121. *Serenade to Music*—BBC Orchestra and Chorus, Sir Henry Wood, Conductor

Columbia MX-159. *Suite English Folk-songs*—Columbia Broadcasting Orchestra, Howard Barlow, Conductor

Decca AR9821-26. *Mass in G Minor*—Fleet Street Choir, T. B. Lawrence, Conductor

Columbia MX-300. *Fantasia on a Theme of Tallis*—Minneapolis Symphony Orchestra, Dimitri Mitropoulos, Conductor

Mercury DM-7. *Concerto for Oboe and Strings*—Mitchell Miller, Oboist, Saidenberg Little Symphony

Victor M-440. *Symphony in F Minor*—BBC Symphony Orchestra, Ralph Vaughan Williams, Conductor

The student of Vaughan Williams' music is also referred to the catalogs of church music, and to the new Episcopal Hymnal for strikingly beautiful music of this British composer.

The Door to Grand Opera

(Continued from Page 220)

Anything that affects my body or my mind affects my voice."

There is no greater thrill in the world than the privilege of helping the coming generation, and I rejoice that it has come my way to meet and assist so many delightful and inspiring young artists.

The Metropolitan Opera Auditions of the Air is a thoroughly democratic project. Any singer with the voice, the talent, the physique, the intelligence, the appearance, the training, and the willingness to work is given a fair chance. But it should be remembered that the levels of artistic requirement are growing higher and higher every year, and the competition is very stiff.

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3723 Hallelujah Chorus, The Messiah, D-4

Handel
1319 Heavenward, March Religioso, F-4...Vilbre
*3576 Holy City, The, Bb-3...Adams
632 Jerusalem, The Golden, Eb-4...Freeman
266 Jesus, Lover of My Soul, Eb-4...Freeman
*3619 Lead, Kindly Light, G-3...Dykes
646 Nearer My God to Thee, G-4...Freeman
842 One Sweetly Solemn Thought, Eb-3...Freeman
*3618 Onward Christian Soldiers, C-3...Sullivan
526 Palms, The, Fm-5...Faure-Leybach
2295 Prayer, Der Freischütz, E-5...Von Weber
654 Rock of Ages, C-4...Freeman
2700 Song of Heaven, B-3...Sweet
182 Stabat Mater, Cuius Animam, Eb-5...Rossini
981 Star of Hope, F-3...Kennedy
3472 Star of the Sea, F-4...Kennedy
*3871 Star of the East, F-3...Kennedy
659 Sun of My Soul, Eb-4...Freeman
2047 Sunday Morning, Eb-4...Bohm
2731 Sweet Sabbath Bells, Bb-4...Holt
446 Twilight Reverie, F-4...Bohm
2568 Under the Cathedral Tower, Db-4...Holt
1840 Vesper Bells Are Ringing, F-3...Porter
2696 Wayside Chapel, The, F-3-4...Wilson

*Has words for singing if desired

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INSTRUCT-O-TONES - SIERRA MADRE, CALIF

Is There a Break in Your Voice?

(Continued from Page 221)

Are you a popular singer who is limited to low tones? Then you will want those low tones to sound warm, full, and clear. Here is a set of simple exercises.

(1) Inhale and exhale until you can expand your waistline in the back and front to "let" the air fill the lower part of the lungs. Then pull in the abdominal muscles to expel the air. Be sure that your ribs remain firmly extended all the time. Continue this until you have established the natural breathing that you used as an infant.

(2) Now when you pull in the muscles, think a low groan or grunt. Do not be disturbed if the sounds that you emit are coarse-fibred at first. These experimental sounds are merely an indication that your throat muscles are too restricted, and tense. The problem to be worked out is to coördinate body action with a relaxed, open throat column. This coördination comes about more quickly when we let go of intellect, and encourage the animal instinct to produce sound.

(3) Commencing on the lowest pitch that you can utter, plan to groan a small musical pattern such as 1-2-3-2-1 (C-D-E-D-C). I am asking you to groan, and not think of singing when you do this, because the thought of singing often creates an artificial voice production. Also, the thought of singing fools you into thinking various pitches as separate elements ascending and descending a stairway, while the thought of groaning allows you to roll out the sound as one continuous stream of sound.

(4) Practice these exercises with the groan voice as high as you can, without change. Gradually, you will be able to sing higher. These high tones with the robust voice will be too loud, and coarse-fibred for your songs; but you will be strengthening the muscles which give body and warmth to your coördinated voice. It is very important to purify this low, robust voice, and I mean by that to eliminate scratchiness, harshness, and throatiness.

Are you a classical singer whose low tones are too light to balance the beauty, brilliance, and volume of your high tones? Such a singer came to me for an audition, and I pointed out that her low

tones were out of balance with her high tones. Her answer was that large, low tones were not for her voice, because the quality became throaty. Let me remind you that the vocal bands will always remain in the throat. I explained that she was pressing down on her throat to reach a low sound instead of just groaning, and freeing the self-acting vibrator to respond to the thought of pitch dictated by the ear. You need not be concerned about singing in your throat if you will take your tongue out of your throat, and allow the sound waves to fulfill their law of amplification.

If you have a low voice you will need high tones, and if you have a high voice you will need low tones. The teacher's job is to help you to sing from your lowest to your highest tones without a "break."

The same smoothness is necessary when you sing from very soft to very loud. It is mastery of the same coördination used when singing high, thin tones to low, robust tones. The vocal apparatus is equipped to make these changes. Our work is to free the vocal bands so that they can fulfill their law, and to master the breath column which generates the sound.

Practice the thin voice at least a half hour a day. More, if you have the time. Practice the robust voice at least a half hour a day. Practice the coördinated voice, or the two voices working together, for at least one hour a day.

When you sing your songs, you will discover that your voice will soar from pitch to pitch without a "break." If you do hear a "break" in your voice, do not be afraid of it. Just remember that it will disappear with correct practice.

In the very practical conference with Maestro Wilfrid Pelletier in ETUDE for this month, he stresses the fact that it is imperative for a singer to overcome "the break," in order to secure permanent success. Miss Crystal Waters, well-known voice specialist, gives practical, workable advice upon how to do this.

—EDITOR'S NOTE.



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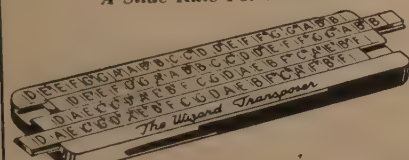
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VOICE QUESTIONS

Answered by DR. NICHOLAS DOUTY

No questions will be answered in ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

The Contralto With a Short Range

Q. 1. I sing from F-sharp below Middle-C to C-sharp an octave above Middle-C. I have a heavy quality of voice for my age, fifteen. Would you advise me to start lessons now or wait until later?

2. What range does a contralto have?

—V. G.

A. 1. The range you mention is quite short for a contralto, who usually is able to sing four or five semitones higher. The heavy quality of your tone suggests two things: That you are a contralto and that, influenced by the many deep-voiced women singers on the radio, you use the chest tone only and neglect the head register.

2. If you are normally strong and healthy, fifteen is old enough to commence lessons, but if you have any doubt about it, consult an experienced singing teacher. The one whom you select should be able to show you how to produce the upper tones, for with your present range it is unlikely that you could ever "reach the top."

Do False Teeth Interfere With the Emission of the Voice?

Q. 1. Would false teeth be a hindrance to a singer? Either upper or lower alone? Or having both?

2. Does the saying, "A singer is born not made," have any truth in it?—D. I. T.

A. 1. If the false teeth are expertly made and carefully fitted by a skillful dentist there should be little or no trouble experienced either in speaking or singing. If they do not fit, that is another story.

2. Like most old sayings, the one you quote contains a modicum of truth. A fine natural voice is the gift of God. However many singers with remarkable voices and nothing else, fail to reach the top, because they have not the intelligence, the personality, the perseverance, the character, and the musicianship to achieve success.

Singing After the Removal of the Tonsils

Q. I enjoy your page very much, and now for the questions.

1. I had my tonsils taken out last week. Is there any danger of damaging my voice?

2. The doctor gave me permission to sing as soon as my throat was better. Asking the advice of a few voice teachers, one mentioned not singing for about six months; another, about a month, or to follow the doctor's advice. Mine was an easy case.

3. I am a high lyric soprano. Is there a chance that my range will decrease or increase? Is there anything I could do to avoid stiffness?—G. F.

A. Rest your voice for about a month. Then return to the surgeon who removed your tonsils. Ask him to look at your throat once more and give his opinion as to whether it is sufficiently healed for you to resume your lessons and your practice. If he gives you the "go ahead" sign, do not practice quite so long nor quite so strenuously for about another month. Then ask his advice once more. In the course of several months, your throat is apt to be almost well again and most of the scar tissue will have disappeared. Then your practices and your lessons may also return to their normal length, range, and volume.

2 and 3. If the tonsillectomy was skillfully performed, it is quite likely that your voice will be as good or even better than ever. Do not be discouraged if at first the "pose" of your voice seems a little strange. This feeling will gradually wear off as you become accustomed to the slight difference in the shape of the musculature of the throat. Certainly, if your tonsils were badly infected, it was wise to have them removed.

4. As your vocal technic improves, it is likely that a semitone or two will be added to your range.

How Can He Become a Concert Singer?

Q. I wish to have your opinion on a certain problem which confronts me; namely, the amount of pianistic ability required by one who is ambitious to become a concert singer and a concert singer only. I do not wish to teach, but rather to perform in public. Here are the factors which enter into the picture. I am twenty-one and I have studied singing for five years, and have completed Grade Nine requirements of the Toronto Conservatory of Music. There are ten grades, followed by the degree of A.T.C.M. In piano I have completed Grade Seven. There are two degrees for singing: one for a teacher and one for a solo performer. The one for teacher requires Grade Eight in piano; the one for solo performer, Grade Seven only.

2. After wearing bands for five years, my teeth are finally straightened. I find that I am stricken with extreme nervousness, even when playing for my teacher, after preparing the lesson well. Could wearing the bands on my teeth have produced this effect? In a nutshell, could I cease to prepare for any more piano exams, but rather learn some accompaniments to my songs, making the piano the slave of the singing, and when the time comes, take my solo performance exam? I have a full time job in an office and I shall stay there until I can launch my career.—W. R. M.

A. Your success as a concert singer will depend primarily upon the beauty, range, volume, and control of your voice; upon the clarity of your enunciation and your understanding of the poetry you sing, your style, your looks, your personality. We have never seen you, nor have we heard you sing. How could we dare to advise you to take a step which would affect your whole life? It seems to us that you should consult with the teacher in the conservatory where you have studied for so long. These people know you and can judge your ability from every angle. If you prefer an outside opinion, have an audition with one or two of the excellent conductors who live and work in your wonderful city. Ask for their frank, honest opinion and advice, even if it should prove painful to you.

2. Consult with your dentist, the man who put the bands on your teeth, and ask him if your nervousness should be the result of wearing these bands for five years. If he says it could, ask him for some treatment to cure you. We sympathize very highly with your ambition, and hope you will be able to realize it. By the way, in modern times neither the piano nor the orchestra can be "the slave of the singer," to quote your words. The parts they play have an equal value with the voice, and must be carefully prepared.



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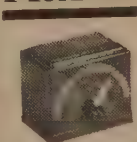
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Teen-Agers and Music!

(Continued from Page 226)

Warsaw, and she was able to discuss the work with the clear-headed surety of a veteran! Let me make it clear that the two hundred orchestras just mentioned are entirely professional groups, and not to be confused with the *twenty-two thousand* college and high school orchestras (not bands!) which furnish basic training to these youngsters in taste, repertoire, and ensemble playing.

Revealing Comments

Our intermission talks produced a number of interesting pictures of America's music, as revealed through the teen-agers' comments. Not all views were the same! While many were extremely proud of the musical work being done by their schools and communities, some let loose blasts of angry criticism. I remember one girl in particular. She came from a not-so-small town that had once had a local orchestra and then let it drop. The girl vented her feelings about this in such caustic terms that we had to ask her to tone herself down a bit. Even when she had toned down as much as human strength could endure, her reflections on her home town could scarcely have been called flattering. I understand that, as the aftermath of her lashing, she was called into conference with the home-town music authorities, and plans for the reorganization of that orchestra are going forward! The most frequent—and possibly the most charming—comment these youngsters made was their worried regret that their parents and families hadn't come to New York with them, to see what it is possible to do with and for music!

Musical Background in Reverse

The active and devoted music interest of our general school teen-agers points out still another trend, and one which seems as curious as it is encouraging. I might speak of it as a musical background in reverse. A generation ago, the musical background of any home meant the musical tastes and influences planted there by the adults, and absorbed as an unconscious matter of course by the children. Young people knew (or didn't know) about music, depending upon whatever they heard (or didn't hear) at home. When you met a youngster with even a glimmering familiarity with the names and terms of good music, you instinctively thought, "He comes from a musical home." One of the chief reasons why Americans did not rank among the musical nations was that the average American home did not make music and live with music to the same extent as the average German, Austrian, or Italian home. To this average American home of a generation or so ago, life was life and music was something quite apart from it. Something like the frosting on a cake, music was a pretty ornament but in no wise an essential. Well, our young people have changed that, too! The tastes of the young people are being reflected back to their families and their communities, with the result that a sound and valid musical background is being built by the youngsters for the oldsters!

Many American parents who had no music at all in their own childhood homes, have come, through the influence of radio and records, to establish a musical tolerance. It is there, and even if they don't quite like it, they get used to having it around. Then, when their children go to school and are given the seeds of sound musical taste; when they come home and tell of what they've learned; when they play specific taste-types and specific selections around the house, the parents become accustomed to good music in exactly the same way that, a generation ago, the children became accustomed to music at home. And when the time comes for the children to make music themselves, the parents not only accept it, but take active and positive pride in it. Thus, the process of building background in reverse brings musical surety to communities as well as to individual homes.

More Opportunities

Nor does the matter stop with mere listening habits! Forty years ago, the native American found it practically impossible to break into music. There were, as we have seen, only a few orchestras, and they were dominated by experienced foreign players. Even a soloist of the stamp of Lillian Nordica had to change her name from Norton to something with a foreign-sounding twist. Consequently, the only outlet for the American musician was of a kind that caused his family and friends to say, with mingled feelings of pity and scorn, "Well, he's only a piccolo player." Today, with the increase of orchestral job opportunities, together with the "background in reverse" families and friends no longer look ashamedly upon a musical career. Youngsters with jobs in orchestras or bands are no longer a let-down to those who love them! Socially, as well as financially, they're nothing to be ashamed of.

Another interesting thing brought out by my talks with the teen-agers is that among those who do not intend to become professional musicians, there are more boys than girls deeply interested in music. That, too, would have been something of a surprise years ago, when red-blooded young males shrank in horror from the "sissified" atmosphere of tinkling tunes!

All that has come out of these stimulating talks with musical teen-agers points to an extremely healthy state of music in America. What these youngsters have to say indicates a vigorous interest in music among tomorrow's citizens; a wholesome outlook on professional musicianship; a splendid integration of music with everyday life, by virtue of which that "frosting-on-the-cake" attitude has disappeared; and a determination to create the kind of atmosphere that will make America a genuine music center (in contrast to just a place that pays for music). Walt Whitman had sharp ears when he said, "I hear America singing." That's exactly what she's doing. And you can find no better proof of it than in the hearty, spontaneous comments of America's youth.

ORGAN AND CHOIR QUESTIONS

Answered by **FREDERICK PHILLIPS**

Q. I am writing to your department for information concerning an organ in our church which bears the trade mark, "Vocation, Mason & Risch, Worcester, Mass.," as to whether or not this company is still in business. The organ in question is badly in need of repairs, especially new reeds—Middle-D and High-D on the Swell manual have not been in use for years. Is there a firm in Pittsburgh which could be contacted?

—J. K.

A. We have been unable to find this name in any of the reference books at our disposal, but we rather think the name should be Vocation, which is a form of reed organ. The name Mason & Risch does not appear in the available reference works, but Mason & Hamlin was a well known firm making reed organs and later pianos. We are sending you the name of a well known present day maker of reed organs, and suggest that you ask them if they can put you in touch with anyone in your vicinity who might be able to take care of this instrument.

Q. I am sending a list of organ stops, and would like you to suggest proper registrations for the following:

Arioso. Bach

Jesu Joy of Man's Desiring, Bach

O Rest in the Lord, Mendelssohn

Also suggest registration for congregational singing, choir numbers, and soloists.—K. W. S.

A. There are so many different arrangements of the three numbers mentioned, that it would be impossible to suggest specific registrations without knowing exactly what copies are being used. In all three compositions, however, there is a definite melody which should be brought out on a solo stop against an accompanying background. The stopped diapason and oboe on the Swell are usually effective solo stops, and on the Great you could use the Open Diapason, Melodia and Gamba (if not too harsh) for solo effects—always using softer stops or combinations for the background. The pedal should also be kept in tonal balance. For accompanying solo the softer stops on either manual could be used, but go sparingly on the 4' stops, and do not use the piccolo or dolce cornet. For choir numbers you could add the medium stops such as Gamba and Melodia, including the Open Diapason in festive anthems or sections of anthems. Four foot stops could be used more liberally, but always keep in mind supporting but not drowning the voices. For most congregational singing the full organ may be used, but even here we suggest keeping the more powerful stops in reserve for climaxes. The 4- and 16-foot Great to Great will be very helpful here. Fifteen minutes of experimentation with the effects of different stops and their various combinations will be worth more than pages of detailed suggestions, so we suggest that you spend much time at the keyboard experimenting with everything you have on the organ, individually and collectively.

Q. Please send me the names and addresses of people who have two manual reed organs with pedals for sale. Do the organs of this type have electric blowers? I am a beginner on the organ, and have studied piano for three years. I play a 3 manual Wurlitzer with 11 sets of pipes, twice a week for 15 minutes before the main feature at a local theatre. This organ would be O. K. for foot work, and to perfect my organ technic, would it not?

—R. E. M.

A. We are sending you the names and addresses desired. Some two manual reed organs are equipped with electric blowers, and others are without, but these could be added. Your practice on the theatre organ will of course be of benefit to you, but we suggest that you guard everlastingly against forming any careless habits which would retard future development. If possible get a competent teacher, but if this is not possible get some good Organ Method such as the very excellent one by Stainer, and follow instructions with the greatest care.

Q. Please tell me the names of firms who manufacture reeds for reed organs. Where can

I procure books on the various makes of reed organs and their construction, also pipe organs and their construction; also electric organs? Please also advise where I might procure second hand one or two manual reed organs for practice work, also a blower for a reed organ.

—O. D. K.

A. We do not know of any existing book on the construction and makes of reed organs, although some reed organ methods, such as Landon's, would give a brief outline of the general structure and operation of such organs. Many of the books on pipe organ construction are out of print at present, but a very excellent one is "The Contemporary American Organ" by Barnes, which may be obtained from any well equipped music store, or from the publishers of this magazine. This book also has a complete chapter on electronic instruments.

Q. I enjoy reading and greatly appreciate the organ department of ETUDE, but in a recent issue a writer brought up a very excellent question, asking why publishers do not issue sacred songs with organ accompaniment. You agreed with the questioner, but rather left the impression that nothing could be done about it, since many composers do not know the organ idiom. This seems to suggest that both composer and publisher can deliberately ignore the people for whom they are writing. After a song has been written with piano accompaniment, I see no reason why the manuscript could not be given to a practical organ composer to be arranged for organ. I am sure there are scores of men who would be glad to do the work. I suppose a well equipped organist can arrange such accompaniments at sight, but there are thousands who would welcome the publishing of sacred solos with organ accompaniment.

—L. R. B.

A. In answering this question, it is necessary to bear in mind a few fundamental facts. (1) Because a song is sacred, it does not necessarily follow that it is sung only in churches and with organ accompaniment. Frequently such songs are used privately, and sometimes in churches which have no organs. This means that it is necessary to have the regular piano accompaniment. (2) To provide organ accompaniment would mean not only the expense of making a rearrangement, but also the expense of making an entirely new set of plates—which is one of the most expensive phases of music publishing. (3) The average organ student is taught, as part of his regular instruction, to read from piano score, so that we personally believe there are comparatively few organists who would have much difficulty in making the few changes necessary. We sincerely feel, therefore, that the demand for specially arranged organ accompaniments (except for a few compositions) is hardly likely to compensate for the additional expense involved in publishing such special arrangements.

Q. I am enclosing a floor sketch of our Lutheran Church; also three organ specifications, and would appreciate any suggestions as to the best organ to purchase for our church. Also, is it better to buy an organ with couplers or a unit organ? We have been told that the direct electric organs will cause a lot of trouble and upkeep—more so than the electro-pneumatic. Can you enlighten us on that? Which of the electro-pneumatics would be suitable to a greater degree in church playing?

—A. L.

A. First, we would suggest that the floor sketch you have submitted allows only a very small organ chamber, which in our opinion would hardly permit even the smallest of the specifications you have enclosed. We suggest that this matter be gone into thoroughly with the organ builder, and if he thinks it necessary, some means should be found to increase the size of the chamber. As to the specifications, themselves, we believe No. 2 offers the greatest possibilities for good results, although all three are quite acceptable. With the improved direct electric action we do not believe there is much danger of upkeep trouble, although this type of action is usually confined to the smaller instruments, and in your case we rather think electro-pneumatic would give best results.



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Bassoon Clinic Series

(Continued from Page 225)

are struck from the common center. The best method of working the blade to achieve this contour is to follow the imaginary line of these radii while working with knife, file, or emery paper. To prevent raising the grain, confine the cutting motion or stroke from the back toward the tip. Beware of any reed which shows gouged out spots on the surface of the lay, or general lack of symmetry in its contour, for it means a useless reed or one, at least, that needs much work in order to rectify the maker's error.

Even with perfect symmetry of blade and balance there is yet another important factor which determines the "playability" of a reed. This is the relative thicknesses between the tip and back measurements. Notice that I said *relative*; it is not so much the actual measurements of these points but rather their relationship that is important. True measurements of a fine reed will vary according to the quality of cane, but the relationship will remain the same. For example, it is difficult to produce a tone in the high register on a reed that is heavy at the tip in relationship to the back. Conversely, a reed which has heavy back measurements in relationship to the tip will cause trouble in low register. From this relationship, we can draw two basic rules for reed "working": (1) To improve the high register, work primarily on front one-third of lay; (2) To improve low register, work on back two-thirds of lay. This must not be done by working specifically on small areas, but rather with the idea of increasing or decreasing the basic tapers mentioned in the preceding paragraph. This relationship also gives us a clue as to the reed type best suited to a given bassoon or student. Work the reed so as to improve its weakest register. Thus, if a student is having trouble with the low register, work the back of the reed, decreasing the taper and improving the low tones; or with the high register, try working the tip. If the student is having trouble in all registers, I suggest that you seek a new bassoon or a new student.

Minor adjustments on finished reeds may be accomplished by manipulating the two front wires, thereby changing the "structural arch" of the reed. The changing of this arch accomplishes two things: it increases or decreases the strength and tip opening in direct proportion to the amount of arch. Thus, if a reed is a trifle weak, a slight increase in the structural arch will have the same effect as putting cane back on the reed. The first wire has the greatest effect on the strength, and the second wire is more useful in adjusting the tip opening without noticeably affecting the strength. Here again, we find the opportunity for formulating four basic rules:

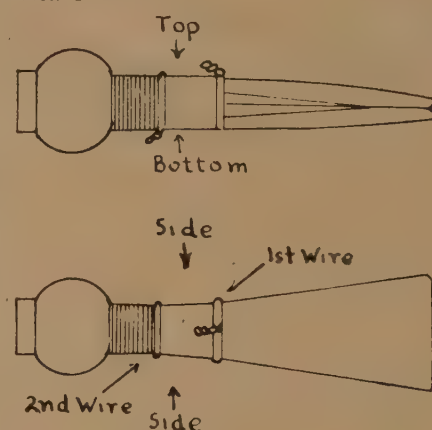
1. To increase strength, pinch first wire from sides.
2. To decrease strength, pinch first wire from top and bottom.
3. To increase tip opening without greatly increasing strength, pinch second wire from top and bottom.
4. To decrease tip opening without greatly decreasing strength, pinch second wire from sides.

(See Illustration No. 6). Take notice that the resultant action of the two wires

on the blade and tip is exactly the opposite, which enables us, by the combined use of these wires, to achieve any desired combination of strength and tip opening within the limits of this type of adjustment. Such adjustment is naturally limited by the necessity of maintaining a good reed tube and should only be used for very slight final adjustments.

Another way of making final adjustments is that of clipping the reed. This serves two purposes; namely, (1) To strengthen the reed, and (2) To raise the pitch. This method should not be resorted to until one is sure the reed measures up to all preceding standards of manufacture and adjustment. Then, if still necessary, proceed very carefully to clip the tip not more than one-sixty-fourth of an inch at a time until the desired result is obtained. The usual

Illus. 6



method of clipping is to lay the *wet* reed on a small block of wood and cut straight down with a very sharp knife. However, I have seen this done with a sharp pair of straight-bladed dissecting shears with satisfactory results. After clipping, one must usually slightly "work" the tip, bringing it down to responsive measurements again.

The list of tools required for "working" reeds is small and inexpensive. It is composed of: (1) a good knife capable of holding its edge, (2) small pliers, (3) plaque or tongue for inserting between blades—a guitar pick works fine, (4) small, fine, cut file, (5) a quantity of "00" wet and dry emery paper, (6) a tapered mandrel—this may be a ten-cent "nail set" with the correct taper, (7) a bassoon reed reamer—the only specialized tool on the list. The total cost of these tools, including the reamer, should not be much greater than five dollars—a small investment which will repay itself in a short time.

It has been impossible for me to completely cover the art of reed "making" and "fixing" within the scope of this article. I have been able to point out only the more basic principles and hope that you will shoulder the mantle of responsibility for yourself and your students by taking a course in reed making at the earliest opportunity. If this is impossible, do not hesitate to experiment, and on your own initiative, apply the basic principles presented in this article. The more attempts you make, the greater your store of knowledge to be applied on succeeding reeds. Remember—the best bassoonist in the world can not perform well on a poor reed. Don't expect the impossible from your students.

The Violinist's Forum

(Continued from Page 227)

of which is in keeping with the character of the music. Furthermore, the use of the D string creates a problem of fingering that cannot be smoothly solved. The open strings in Exs. B and C are to be preferred, not because avoiding them would involve changing strings for a single note, but because in each case the half note is the first note of a new phrase and should be played on the same string as the succeeding notes of the phrase. Dozens of similar examples could be quoted, but these are sufficient to illustrate the point in question.

Fortunately, there is an interesting technical device which enables the player to avoid the "dead" quality usually associated with the unstopped string. It consists of stopping the unison or the octave—whichever is more convenient—of the open string, and vibrating on it for almost the entire duration of the note. In Ex. A, the third finger should be vibrating on the E string an octave above the open string; the bow, of course, remaining on that string. In Ex. B, the bow must change to the D string at the beginning of the second measure, but the second finger should remain vibrating on the G string for the duration of

at least a dotted quarter note. Then the shift is made to the first position. Ex. C is played in the same way.

I mentioned above that it is usually not good to cross on a half-step to or from an open string. It should always be avoided in melodic playing, for the effect is strikingly unpleasant. If, as a result, the fourth finger falls on a long note, a change of position definitely should be made.

It is a fairly good rule for the playing of scales that the fourth finger be used when ascending, and the open string when descending, but the rule does not hold for those scales in which adhering to it would mean crossing strings on a half-step. In the scale of B-flat major, for example, it is much better to use the open D and A strings than to use the fourth finger and thus produce the clashing half-steps.

Open strings may be more frequently employed in music of the Classic period, in which the *vibrato* cannot be so intensely used, than in romantic music, where the presence of an unvibrated note is distinctly annoying in the middle of a passage in which the *vibrato* has been consistent and expressive.

Today's Children Build Tomorrow's Audiences!

(Continued from Page 230)

is actually the soundest possible means of building musical background. An interesting observation, here, is that the respective musical backgrounds of Europe and the U.S.A. have undergone radical changes during the War years. The noble traditions of musical continuity, in Europe, have been greatly retarded—almost halted—during the past ten years. Those same ten years have sent our music education ahead by leaps and bounds! Thus, while Europe entered the War period with a far richer musical heritage, we have outstripped them in many ways. On the display tables in music shops in Copenhagen and The Hague, I was surprised and delighted to see American books and American methods prominently displayed as novel advances in music teaching—the John M. Williams' books, the John Thompson books, the Diller-Quaile books, and so on. Europeans take up these volumes and study them, as methods from which they can learn. On the other hand, I think that we can learn from present-day European procedures, not so much of teaching methods as of bringing music to children as a source of pleasure.

For one thing, Europe's advantage over us stems directly from the fact that their splendid projects are State subsidized and therefore reach the State's juvenile population as a whole. We, alas, enjoy no State subsidies for bringing music to children—and any project of musical good launched in Texas or New York does not extend to Maine or Kansas. Again, in America, radio does almost nothing towards fostering a love of music in children. England's BBC can send out programs to all of Britain's school children—but similar projects over here are handicapped at the outset by the

fact that little children can buy nothing that a commercial sponsor would wish to advertise. Yet what can be done when financial considerations are out of the way, is proven by the love of music that was stimulated in the men of our armed forces, during the War, when USO units carried excellent programs to our camps. It seems odd that war could produce any constructive results—yet the fact remains that hundreds of thousands of plain G.I.'s came back with a knowledge and an appreciation of good music that they never had before—and never had an opportunity to enjoy. They tell you, today, that they are "going in" for good music, on the strength of their Army experiences with it. And these men are the fathers of tomorrow's audiences!

It has been my experience that the children who have no opportunities for hearing good music at home, who make no contact with it before the age of twelve, run the risk of drifting into less worthy musical habits. If good music can catch them *before* that age, the chances are they will stay with it and it with them, in later life. And so the problem is to catch them! I am convinced that the best means of doing this is, not to remit our zeal for study and formal education, certainly, but to add to all this the all-important step of bringing good music to children as *pleasure*. If we do this, tomorrow's concert halls will not be empty!"

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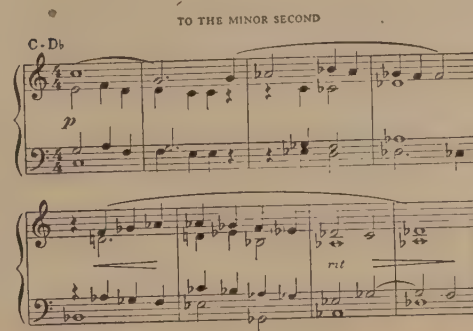
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(Continued from Page 224)

incipient and final consonants, lack of vowel focus, distortion and impurity of vowel sounds, abuse of letter R, mutilation of M and N, poor treatment of H.

Musical taste was good or bad depending upon choice of material, taste in interpretation, evident lack of musicianship on the part of the director, absence or presence of general musical refinement, attention to exacting musical demands, attacks and releases.

Routine matters, mechanics, and so on, have a marked effect on the total per-

formance and, in general, pertain to the conductor. Here we consider preparation, attention of the singers to the director, indefinite directing, distracting mannerisms, arrangement of singers, accompaniments, balance between voices and accompaniment, use of music or memorizing, posture and appearance (including assurance, confidence, and poise), uniformity or lack of uniformity in dress, independent responsibility of the singers, an economy of effort for maximum attainment, development of group personality.

While the above points are fairly complete and contain within themselves the possibilities of the near-perfect performance, they do not represent an organized plan for the director to use in preparing his group for adjudication. Let us focus attention on a fundamental attack for the choral number which is to be pre-

pared for adjudication. The fact that a performance is to be publicly adjudicated has a tendency to sharpen preparation. This is in itself desirable but, whenever a composition moves up from that first sight-reading step, the director and the performers should be measuring it against the ideal or perfect standard, thus giving it personal adjudication.

What formula may be followed? The first thing is to set up the ideal-conception in the "performing ear," so that all efforts will be pointed to the accomplishment of that ideal. This ideal will keep ahead of the director throughout rehearsal and it will not remain a static thing. Such an ideal presupposes a choice of music suiting the capabilities of the performers and bearing evidence of musicianship and good taste; diligent study of the music, the poetry, the background of the composer's style; mastery

of melodic, harmonic, and rhythmic elements, an understanding of the formal structure, and a plan for the related treatment of dynamic levels.

In other words, it means a masterful conception and application of an understanding of correct mood, meter, and tempo. There is a musical intent in any composition deemed worthy of performance and a study of these definite characteristics will reveal that intent. This study, to be truly effective, must be intensive and imaginative, but disciplined by high standards of musicianship.

Secondly, having set up the ideal and put the music into rehearsal, the director must be able to hear the evolving state of preparedness and be able to analyze the condition of his choir at any point in any rehearsal. The two most all-inclusive and important elements to watch for to insure eventual success, in the

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writer's opinion, are tone and rhythm.

Good tone, properly conceived and effected does a great deal to eliminate the criticisms levelled against singing groups. The presence of a good tone assumes a thorough knowledge of tone production and placement, proper breath support, good diction or natural and correct use of pure vowels and functional consonants. It requires freedom of all the organs of articulation, and involves proper pronunciation and enunciation. The correctly supported tone insures better intonation, which is no more than a triple combination of musicianship, attitude, and technique. Good tone has a fluid and continuous quality and appropriate color and recognizes line as its core.

The next fundamental is rhythm. This involves tempo, pulse, steadiness within the measure, rhythmic honesty, and recognition of cross rhythms. Rhythmic totality must be conceived as a perfect tapestry. Complete unity is there in the finished work, but threads are interwoven, unbreakable, and interdependent. Every piece of music has its allotted time out of eternity. It begins and ends, but between these extremes, it has marched honestly and effectively across the pages of time. Plunket Greene advises: "Never stop the march of a song." It marches, not monotonously and tiresomely, but fluidly, freely, and uninterrupted by inherent *rubatos*, variety within its parts and honesty toward its beginning and end.

Music Teachers National Association

(Continued from Page 218)

but one of the most important of these is to provide the student with a mature orientation in regard to the music of his time and, particularly, of American music. In this respect, many of our colleges are lacking, and with no good reason. After all, the college music department is largely freed from the necessity of selling tickets and of placating members of the orchestra board or rich subscribers. In fact, the college musical environment is capable of producing the highest level of excellence as far as choice of works is concerned. For the cause of American music, no better device can be found than the Contemporary Festival, with special emphasis on American composers. For example, at the University of Illinois last year, the first in an annual series of Contemporary Festivals was presented. The programs involved the works of twenty-two American composers, only three of whom were citizens by naturalization. Of these twenty-two, only Piston, Copland, Thomson, Schoenberg, and Hindemith were 'big names.'

"I venture to suggest, therefore, that the most effective way to mold the 'comprehension and taste,' as Mr. Etlar puts it, of the next generation of musicians, is both to expose them to and involve them in the playing of large quantities of American music, preferably selected largely from the ranks of those who are not quite so well known as some of those mentioned above.

"Given the interest, there still remain problems for the young performer who wishes to program American music. In the first place, when he attempts to purchase it, he finds that the same situation obtains with the publishing houses as with the major commercial performing organizations; that is, that all the works

The ideal has been set up and a working procedure in rehearsal has been suggested for a constructive analysis during the preparation of the music.

We progress to the final stage, which is the assembling of all carefully worked techniques and the result is interpretation. By this time, the composer's musical intent should be the intimate personal possession and responsibility of each performer, and his message has become the trust of those who are to re-create this work for an audience. The perfect balance is present between leader and performers. They are a poised instrument ready to sing music. Based on correct technique and the musical integrity of the performers, there is now atmosphere, tone color, and magnetic quality. The work relies on the tongues of the singers. Because we have walked hand in hand with ideals, there should be an eagerness to appear before a new adjudicator and receive a new evaluation. The director and performers have constantly been comparing themselves with themselves at progressive levels of achievement, and with others who approximate or surpass these levels.

A work of art is ready for sincere projection. The performance has design, line, color, texture, form—all essentials of art. There is "that something plus" to command the respect of the adjudicator.

A song by a chorus, devotedly nurtured, guarantees a re-creation of the composer's intent.

of a few composers are published, and none of the works of the remainder. If he lives in a large city, he may have access to the publications of certain of the smaller houses which are doing yeoman work in this regard. By and large, however, he will be forced to remain ignorant of the work of a number of the best American composers.

"In this respect, one feels compelled to mention the American Music Center. Located at 250 West 57th Street, New York City, the American Music Center acts as a clearing house for the works, in all categories, of practically every worthwhile American composer. The majority of the compositions in the library of the Center are in manuscript, although a complete file of every published work is also kept on hand. The Center will lend, for perusal, any composition to qualified musicians. It is hoped eventually that a similar organization can be set up in every major city for the use of interested musicians in the vicinity. I urge all musicians who are interested in contemporary American music to contact the Center, outline their needs, and so on. Here, too, may be found works of those not-so-well-known composers about whom I have been talking; and I venture to suggest that extensive acquaintance with some of the music to be found in the library of the American Music Center will cause many musicians radically to revise their present opinions as to the relative status of American composers.

"It is to be hoped that, if we in the colleges pursue these activities diligently enough, it will one day be possible completely to eliminate discussions such as we have today, for American music will have become a normal and recognized part of our musical life."

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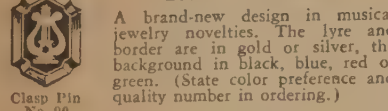
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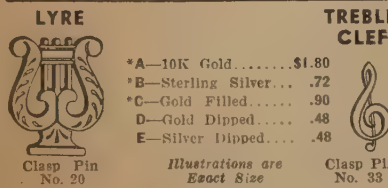


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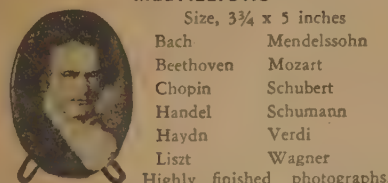


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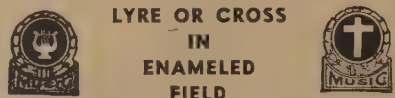


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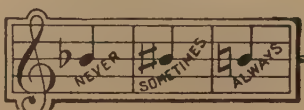
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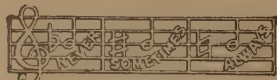
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Musical Boston in the Gay Nineties

(Continued from Page 229)

began his career as a composer with sonatas which combined a classical basis with marked originality of expression. He soon began a thorough research into the possibilities of the new polyharmonic style. He returned from a trip to Brazil with a series of dance-like piano pieces, "Saudades do Brazil," in which pungent polyharmonic effect and syncopated rhythms were adroitly combined. Somewhat later he introduced the polyharmonic style into several string quartets. But he also showed his capacity in the field of dramatic music, "Proteus," by Paul Claudel, and incidental music for adaptations of Greek dramas, also by Claudel. He was perhaps the first to accompany a dramatic scene with instruments of percussion alone. In later years his opera, "Christopher Columbus" produced an impression of astounding vitality. In the early Nineteen Twenties, Milhaud, then barely turned thirty, was already remarkable for his versatility. He had then composed at least a hundred songs, in addition to his chamber music and dramatic works. As a loyal member of "The Group" he could not well ignore the ballet. "The Ox on the Roof," with scenario by Jean Cocteau, was virtually a skit on American prohibition and obtained immediate success on account of the vitality of its musical invention. Other ballets followed, including "The Creation of the World," which opened with an overture of Handelian type, the fugal section of which was based upon a theme in jazz rhythm treated in polyphonic style. With the flight of years, however, Milhaud has long since abandoned experiment, his style has become unified and is the legitimate outcome of an essentially Gallic standpoint.

Honegger's Ideas

Arthur Honegger shares with Milhaud the leadership of "The Group." Although of Swiss parentage he obtained most of his technical training at the Paris Conservatory. Amiable submitting to interview in his Montmartre apartment, not far from the Place Pigalle, since immortalized by G.I. soldiers, Honegger frankly confessed his sympathy for German music. He had studied, during his apprentice period, the music of Wagner, Richard Strauss, Max Reger, and Schoenberg. Later, he was influenced by Stravinsky. Among French composers he felt drawn towards Florent Schmitt, because of the polyphonic conception and treatment of his music. But notwithstanding his sympathy for Teutonic music, Honegger was an ardent member of "The Group" and could only be logically classified as a French composer. Like Milhaud, Honegger at first showed a predilection for the sonata-form. Later he took up the ballet. His first pronounced success was "King David," for solos, chorus, and orchestra. This work, somewhat eclectic in style, nevertheless manifested an obvious dramatic instinct and notable musical invention. Shortly afterwards he startled the Parisian public and pleased the liberals with his orchestral piece, "Pacific, 231," in which he sought to convey an impression in music of an express locomotive steaming at rest, starting ponderously, and picking up speed until it attained seventy-

five miles an hour. A casual listener would not realize, without detailed study, the careful workmanship involved in this work, its themes developed with a mastery of complex polyphony astounding in a composer barely over thirty.

He next returned to the ballet form in a mimed symphony, "Horace the Victor," whose tragic scenario based upon Livy, justified the employment of an acrid "linear counterpoint," in which highly dissonant melodic lines clashed with overpowering results. Honegger soon returned to the purely orchestral field with a scherzo entitled *Rugby*. Without being realistically descriptive, it sought to convey the complex activity of the English game. On his first visit to this country it was suggested to Honegger that professional hockey might supply him with a subject for musical treatment. The idea evidently appealed to him, but the crowded routine of his tour did not permit an opportunity to become inspired by the American version of this tumultuous sport. After the widespread success of "King David" Honegger was impelled to return to the dramatic field with a vocal work, "Judith," later transferred to the stage. His dramatic masterpiece was the opera "Antigone," based on the Greek legend. It was first performed at the Théâtre de la Monnaie in Brussels, which had previously been hospitable to several French operas, among them Chabrier's "Gwendoline," d'Indy's "Fervaal" and "The Stranger," and Chausson's "King Arthur," often at the expense of even adequate financial return. In "Antigone," which is far too tragic in atmosphere ever to become popular, Honegger has achieved a tense orchestral idiom as well as an entirely novel recitative style both of which accord most fittingly with the dramatic vividness of a morbid and gloomy subject.

Poulenc's Style

At the time of my visit, Francis Poulenc, then slightly over twenty years of age, was at the beginning of his career. In temperament he was more akin to Satie than the older members of this liberal coterie. A pupil in composition of Charles Koechlin, he had already composed chamber music, songs, an *opéra bouffe*, and several sets of piano pieces. The more obvious qualities of his music were vivacity, exuberance, and a sense of humor. He did not make use of the grotesque titles so dear to Satie, but pieces like the *Impromptus*, *Perpetual Motions* and *Promenades* are characteristic of his musical invention, his appreciation of polyharmonic style and musical wit. This is clearly illustrated in the subtitles of his *Promenades*: "On Foot," "By Motor Car," "On Horseback," "By Boat," "By Airplane," "By Motor Bus," "By Railway," "By Bicycle," "By Stagecoach." As proved by his later works, Poulenc's talent was essentially lyric, and the older members of "The Group" regarded him as a gifted youngster from whom much was to be expected.

As a whole, the vitality, independence, and progressive technical standpoint of these composers, combined with the continuance of definitely French traits, established respect for their validity as artists. Satie's influence was manifested later in the works of Henri Sauguet. These impressions could not be obtained from critical articles or books, however erudite and searching; they were the result of personal contact supplemented

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by their willingness as a group to explain their artistic tenets to the American visitor.

Of diametrically opposed esthetic principles was the Schola Cantorum, an educative memorial to César Franck, headed by Vincent d'Indy. The Schola had its quarters in a former monastery of English Benedictines, an appropriate choice for a school of music given over to perpetuating the musical gospel of

Franck. One purpose of my visit was to have d'Indy autograph his photograph. I was received in an office thronged with visitors, mostly feminine. At my request, d'Indy added to his signature the opening theme of his fine violin sonata. He looked confused at one point and said: "I don't remember exactly how it goes." The American visitor replied, "I know that music almost by heart," a statement which was

received with an approving murmur by the ladies present. This quaint former monastery offered a fitting background for one who had labored, against bitter opposition from more radical composers, to transmit to younger generations the robust yet consecrated striving of the mystical César Franck. To illustrate this hostility I may add that the illustrious teacher Gédalge, himself inconspicuous as a composer, termed d'Indy "The

prince of amateurs," and that Florent Schmitt, on learning that an American was studying at the Schola, remained obstinately mute for several minutes, so that the visitor was hesitant whether to remain or leave.

Lectures at Strasbourg

Through the generosity of Mr. James Hazen Hyde, unalterably hospitable to visitors from Harvard, then living in Paris where he established exchange professorships between French universities and Harvard over a period of years, this American visitor was invited to give a short series of lectures at the Universities of Strasbourg and Lyon. At Strasbourg, Guy Ropartz, a pupil of Franck, organized the lectures and provided the musical illustrations from the faculty of the local Conservatory, of which he was the director. In Lyon, a famous critic, Paul Huvelin, fulfilled a similar function. The visitor chose, somewhat haz- ardously, to trace the growth of French music from the time of the Franco- Prussian War to date. In France, such lectures have a somewhat intimidating feature in the presence of eminent fac- ulty members upon the stage behind the lecturer. A Gallic sense of courtesy as- sured a cordial hospitality from the "rectors" of each university. A direct contact with musical critics and musi- cologists, far too numerous to particu- larize in detail, convinced the visitor as to the solidity and wide range of French musical scholarship, a worthy complement to the achievement of its composers. However, one cannot forbear mentioning the late Dr. Henri Prunières, author of an intensely witty volume on Lully, a book on the French ballet, and a History of Music; André Pirro, an authority on Henrich Schuetz and Bach, generous in his aid to American stu- dents; and Léon Vallas, biographer of Debussy, and more recently of Vincent d'Indy.

Musical Fireworks Behind The Iron Curtain

In ETUDE for January, Mr. Victor Seroff well known pianist and teacher, contributed an article upon "Musical Fireworks Behind the Iron Curtain." This was accompanied by an editorial note: "Victor I. Seroff, ETUDE'S repre- sentative, an American citizen, born in Russia, endeavored to enter the Soviet Union but was unable to get any fur- ther than Prague, Czecho-Slovakia." Mr. Seroff desires to make clear that since he left Russia, twenty-seven years ago he has neither expressed any desire to go back to Russia nor ever tried to do so. The statement is the result of a verbal misunderstanding for which ETUDE'S Editor is personally responsible. In say- ing that Mr. Gilels is closely guarded, Mr. Seroff did not mean Mr. Gilels "is protected by guards day and night."

* * *

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Theodore Presser

(Continued from Page 210)

teacher in many cases went to considerable time, labor, and expense procuring music (particularly when the teacher lived at a distance from the sources of supplies). In addition to this, the teacher must meet the cost of handling the music and materials, the wrapping, the postage, the keeping of accounts, and so on, for which he should justly be reimbursed through discounts. Mr. Presser knew what he was talking about because of his active experience as a teacher. The average teacher's income has limitations, and Mr. Presser did not believe that the teacher should be "out of pocket" in his purchase of music. More than this, he looked upon the teacher as a missionary of the art, to whom the publisher should always be grateful for introducing his works. Therefore, he believed that the teacher was entitled to consideration in the matter of discounts. He was so sincerely concerned in protecting the teacher's interest upon this point that once he rose from a sick bed against his doctor's advice to go to a dealers' conference to stand up for the rights of the music teacher.

Although vigorous and emphatic, Mr. Presser had no patience with those who employed profane or coarse language. He was altogether decent in his thoughts without being in any way sacrosanct. He coveted congenial company and companions. Occasionally he would get a group of boys and take them for a hike in Philadelphia's three thousand acre Fairmount Park, where he himself became a boy again. Rarely speaking in public,

he could nevertheless make an excellent impromptu speech upon subjects in which he was interested. An old-fashioned "ants in the pie" picnic in the woods thrilled him far more than a "white tie and tails" function.

Unfortunately, he had a habit of expressing himself very forcefully and emphatically, in a manner which sometimes gave a wholly different impression of his intention to convey the unvarnished truth. This on one or two occasions cost him friends, which always hurt his feelings. His unguarded frankness sometimes put him in humorous situations. Once at an Atlantic City boardwalk hotel he was introduced to an author of national distinction. Mr. Presser said "This isn't really Mr. —?"

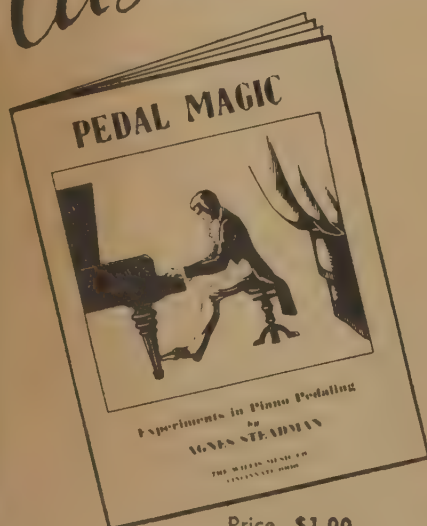
"I am afraid it is," replied the author. "Well, well, well!" said Mr. Presser, "I never dreamed that I would meet you. You are one of the most important authors in my life."

"You flatter me," exclaimed the author in an excited tone.

"Not at all," spoke up Mr. Presser, "I never flatter anyone. I have a copy of your latest book on my bed table, and every night when I retire I read one or two paragraphs, and it puts me fast asleep!"

(In next month's issue of Theodore Presser's Centenary Biography other fascinating stories of his distinctive and highly original personality will be presented.)

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Beginning the Career

(Continued from Page 211)

tired out. After that, I watched Zip closely, and found that, while he barked, his little body went in and out like a bellows—not just the “throat” and “chest” part of his body, but the whole thing, in back as well as in front. I saw also that the kind of breath he took while barking was a free, steady, full in-and-out panting. I tried to imitate him! Without using my voice at all, I engaged in long series of pantings, breathing to the full capacity of my lungs, and breathing with my whole body. It did wonderful things for my breath control! For a while after that, I would startle my singer friends by asking them, “Can you pant like a dog?”

As to getting ready for actual stage work, the best and most sincere advice I can give is for the ambitious young singer to get out before an audience as soon as possible, and to learn the needs of the stage, not in a studio, but on the stage itself—any stage, before the public. In this sense, the best possible experience is in the chorus of a Broadway show. Don't be ashamed of starting in the chorus—it is an excellent drill in learning to handle one's self in public.

Value of Auditions

When I began my career, I spent nearly a year singing auditions—for managers, for radio stations, for the smaller opera companies. At that time nobody wanted me! But it was a wonderful experience, because audition conditions are far more severe than public singing. The judges are more critical and more

aware of being critical—they don't come simply to be entertained! It was through an audition, however, that I was heard by Mr. St. Leger, and while no immediate engagement followed, he must have kept me in mind, for some weeks later he invited me to sing the rôle of *Blonda* in Mozart's “Abduction from the Seraglio,” at the Central City Festival. At that time, I had already made my début in Minneapolis, under Mr. Mitropoulos. Perhaps Mr. St. Leger felt kindly toward me because, at the audition with him, I had sung not only the part of *Blonda* but also that of *Constanza* in the same work—as well as the two great *Queen of the Night* arias from “The Magic Flute.” (It is a good thing to be able to demonstrate a wide and versatile repertory at an audition!) The Central City experience was richly rewarding, artistically, and I followed it by a different kind of experience—that of singing eight performances a week, in “The Telephone,” on Broadway. Facing eight different publics a week, week in week out, whether you feel in the “mood” or not, is just about the best luck that can happen to any young singer! You learn how to work and how to handle yourself—that is why I spoke, a moment ago, of trying to get into a Broadway chorus, if that is the only thing open to you. After “The Telephone,” I tried the “Metropolitan Opera Auditions of the Air”—and here I am, trying to do what every young singer attempts: to work hard and to keep alertly aware of what I am doing!

Tips for Teachers of Class Piano

by Frances Montague

ARE you one of those teachers who believes that pianistic fundamentals can be taught successfully in groups?

Well equipped teachers all over the country are demonstrating this fact, both in the public schools and in the private studio.

Here are a few pointers for teachers who wish to do this work. We will list them under three headings:

1. Procedure.
2. Material.
3. Teaching Suggestions.

Important *Do's* and *Don'ts* under the heading of Procedure:

1. *Do* have the tables, chairs and music racks in readiness before the children come into the room. This saves confusion.

2. *Do* wait until they are all seated and listening before you begin the lesson. Then speak slowly and distinctly. Be very definite in your instructions.

3. *Do* have your lesson well planned but *Don't* try to cover too much in one lesson. Have your word signals well understood such as:

“Ready”—meaning hands in position.
“Begin”—meaning start to play.

4. Make and clinch one point at a time in as few words as possible. Many teachers talk too much!

5. *Do* be careful of your teaching tempo, especially with little children. Give them time to get the idea.

Next on the list is Material:

Ask two questions when you are selecting material for beginners. The first—“Is it tuneful?” The second—“Is it teachable?” Little pieces are best if they stay pretty well in five finger position. Avoid pieces that skip around very much until the child is well acquainted with the keyboard. There is a wealth of good material on the market—investigate it!

Now for suggestions to teachers:

It is important for children to like you, and equally important for them to know that you mean business.

Give flexible assignments, one new piece for the whole class and extra work for smarter pupils.

Always strive for good tone and hand position.

Keep your class busy! This will solve most discipline problems.

Pupils at their seats can do many constructive things while others are at the piano. Try clapping the rhythm, counting aloud, and so on.

Last but not least, try to develop a love for music in each child. Surely the large numbers of children whose interest in music is aroused through class piano, will have a part in building a future musical America!

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The World of Music

(Continued from Page 205)

sic. He expects to study this summer in Europe and later to take up intensive study in this country with one of the famous conductors.

THE E. F. WALCKER organ factory in Germany is building an organ to be installed in the Lorimer Chapel at Colby College, Waterville, Maine, a gift from Dr. Matthew T. Mellon, a member of the Board of Trustees of the college. This would seem to be evidence that German industry is making a genuine recovery from the ravages of World War II.

A NEW LIFE-SIZE television projection system, featuring an optical barrel which for the first time is suspended from a convenient ceiling mounting, has been announced by the Sound Products Section of the RCA Engineering Products Department. The system is especially adaptable for use in industrial plant recreation and lunch rooms, custom-built home installations, churches, schools, hospitals, clubs, and hotels.

THE AMERICAN OPERA CO., of Philadelphia, added to its laurels in February with a spirited and highly enjoyable performance of Mozart's "The Marriage of Figaro." Sung in the excellent English translation by E. J. Dent, the cast of young singers acquitted themselves with much credit. Rosalind Nadell sang the rôle of *Cherubino*, Beverly Bowser was *Susanna*, and Jan Gbur sang *Figaro*. Others in the cast were Estelle Harrop, Eugene King, Milton Sandler, and Duane Crossley. Vernon Hammond was the musical director.

KURT WEILL'S one-act opera, "Down in the Valley," will be given its New York première by the Lemonade Opera Company during its third summer season at the Greenwich Mews Playhouse. For the first time in one of its productions, the little opera group will make use of a chorus.

RICHARD ELBEL, conductor, violinist, pianist, organist, music merchant, died February 7, at South Bend, Indiana, at the age of eighty-one. Mr. Elbel for many years conducted the Elbel band, which had been founded by his father in 1851. In 1887 he organized Elbel Bros. music store, from the presidency of which he retired only four years ago.

GIOVANNI ZANATELLO, a leading operatic tenor of the era before the First World War, died February 11 in New York City. He would have been seventy-three years old on February 22. In recent years Mr. Zanatello has had a successful teaching career. In 1911 he married Maria Gay, noted Spanish *Carmen*. He sang many notable rôles, including that of *Pinkerton* in "Madame Butterfly," which he created at the first performance of the opera at La Scala, Milan, in 1904.

BARONESS KATHERINE EVANS VON KLENNER, former president of the National Opera Club of America, voice teacher, and writer, died February 4 in New York City. She was eighty-nine

years old. She had studied voice with Mme. Pauline Viardot-Garcia and had done much to encourage young American musicians.

HERBERT STOTHART, prominent writer of film music, whose scores included such successes as "The Green Years," and "The Yearling," died February 1 in Los Angeles, California, at the age of sixty-four. His scoring of "The Wizard of Oz" made him an Academy Award winner.

DR. FRANK CUTHBERT, for the last twelve years head of the music department of the University of West Virginia, died January 27 in Morgantown, West Virginia. He was fifty-four years old.

A. ATWATER KENT, inventor, pioneer radio manufacturer, philanthropist, died March 4 at Bel-Air, near Hollywood, California. His age was seventy-five. Mr. Kent made millions in automotive and radio inventions, at one time employing in his Philadelphia plant as many as 12,000 persons. He established The Atwater Kent Foundation, which, through radio auditions gave millions of dollars to deserving, talented young people.

Competitions

THE AMERICAN GUILD OF ORGANISTS is promoting a National Open Competition in Organ Playing, the finale of which will take place in connection with the 1950 National Biennial Convention. There will be preliminary and regional semi-final contests, the latter to take place during the Regional Conventions of the Guild in the late spring of 1949. The contest is open to any organist twenty-five years of age or under, the only stipulation being that he "shall not have played a recital for the A.G.O. prior to the date of Competition Preliminaries." Full details may be secured by writing to Mr. M. Searle Wright, Chairman, American Guild of Organists, 630 Fifth Avenue, Room 1708, New York 20, N. Y.

THE CHOPIN PIANO CONTEST, begun in 1927, and held every five years until interrupted by World War II, will be resumed this year in connection with the commemoration of the one-hundredth anniversary of the great Polish master's death. Elimination contests will begin September 15, and the finals will be timed to end on October 17, the date of Chopin's death in 1849. All information may be secured from the Chopin Centennial Committee, c/o Polish Research and Information Service, 250 West 57th Street, New York City.

THE UNIVERSITY OF MICHIGAN BANDS, with the idea of developing better marching bands and band leadership, will sponsor their first annual National Drum Major Contest, May 21, at Ann Arbor, Michigan. The contest is designed to create interest in drum majoring, especially for male participants, and to develop participation at all levels. The deadline for entering is April 15; and all information and entry blanks

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may be secured from Jack E. Lee, Chairman, National Drum Major Contest, University of Michigan Bands, Harris Hall, Ann Arbor, Michigan.

AN AWARD of one thousand dollars and guaranteed publication is offered by the Pennsylvania College for Women, Pittsburgh, for a twenty-minute organ composition in three or four movements. The contest is open to citizens of the United States. The closing date is September 1, 1949; and all details may be secured by writing to Mr. Russell G. Wichmann, Pennsylvania College for Women, Pittsburgh, Pennsylvania.

THE FIFTH INTERNATIONAL COMPETITION for Musical Performers, Geneva, 1949, will be held at the Conservatory of Music, Geneva, Switzerland, September 19 to October 2. The contest is open to singers, pianists, violoncellists, oboists, bassoonists, and interpreters of sonatas for violin and piano, of all nationalities. There are first and second prizes in the various classifications. The deadline for submitting registrations is July 15; and all details and application forms may be secured from the Secretariat of the International Competition for Musical Performers, Geneva, Switzerland.

The Musical Serpent

by Dr. Alvin C. White

THE NAME of this instrument was obviously derived from the curved form in which the tube was contorted. It formed the natural bass of the ancient cornet family, played with a cupped mouthpiece similar to that of the bass trombone. This weird and unwieldy member of the zincke family lingered until the middle of the nineteenth century. It is now obsolete, its place being taken by the serpentcleide and the ophicleide both of which have also fallen into disuse. The Russian bassoon was the transitional instrument between the serpent and the ophicleide.

The serpent consisted of a wooden tube about eight feet long made from two pieces of hollowed wood, shaped like a serpent, that were glued together and covered with leather. The serpentine form was given to the instrument to bring the fingerholes within convenient reach. It increased conically from five-eighths of an inch in diameter at the mouthpiece to four inches at the open end. The mouthpiece was bent towards the performer. There were six holes on the front of the instrument, to be stopped by the three middle fingers of either hand; those for the left hand, on the third descending branch, those for the right, on the fourth ascending branch towards the bell. The holes were set in groups of three, within reach of the outstretched fingers. Owing to the shape of the instrument, the fingering was inverted in the two hands, the scale proceeding downwards in the left and upwards in the right. The serpent is probably the only instrument exhibiting so quaint and unscientific a device. This fact, and the different lengths of sound-ing-tube intervening between the holes, indicate the great mechanical imperfection of the instrument, and point to the

conclusion that a good player must have relied more on his dexterity and on the strength of his embouchure than on the resources of the instrument itself. Later makers, however, added a multiplicity of keys, both above and below, which only complicated without facilitating performance.

The serpent consisted of three parts: (1) the mouthpiece, (2) the crook, or curved brass tube leading into (3) the wooden body. The instrument was sometimes made of brass or copper. It is usually said to have been invented by a canon of Auxerre, named Edme, Guillaume, in 1590. The "Serpent d'Eglise" was a recognized functionary in French churches being used as a substitute for the organ. "It gave tone in changing and played the bass when they sang in parts . . . mixing with them better than the organ, as it can augment or diminish a sound with more delicacy and is less likely to overpower or destroy." For many years the instrument was an indispensable member of the primitive orchestras, which accompanied the singing in rural churches in England. It was used a good deal in French orchestras of the early eighteenth century, and was introduced to London in Handel's time. When Handel saw it first, he said in his broken English, after shrugging his shoulders "I tink it no de serpent dat tempted Eve."

The scale of the serpent was capricious, and indeed fortuitous. Mersenne gives it a compass of seventeen diatonic tones from eight foot D upwards, and intimates that the intervening chromatics can be obtained by half-stopping. Berlioz, who speaks slightly of it, states that it is in B-flat. Old parts, however, used in England were invariably in C. The serpent is usually replaced in present day performance by the tuba. A Yorkshireman of Richmond, named Hurworth who played in the private band of George Third, could execute elaborate flute variations with perfect accuracy on this unwieldy instrument.

The Real Inventor

A musician of the church of St. Peter, at Lille, by name Regibo, had already, in 1780 made improvements on the serpent by adding several keys and modifying the bore, so that Regibo may in fact be considered as the inventor even of the so-called Russian bassoon.

A part for the serpent is to be found in the score of Mendelssohn's oratorios, "The Calm Sea and Prosperous Voyage" and "St. Paul," and in the overtures to "Masaniello," "The Siege of Corinth" (between the second and third trombones) and Wagner's "Rienzi." It is also found in the score of "I Vespri Siciliani." Handel used it in "Samson" (1742) as well as in "Solomon" (1748) (though it does not appear in the score), and in the "Fireworks Music" (1749). The serpent was also employed by Rossini and Verdi. The "Method for the Serpent" containing studies and duets, was published by Cocks.

A "contra-serpent" was shown in the Exhibition of 1851, made by Jordan of Liverpool. It was in E-flat of the sixteen-foot octave. It was, however, too unwieldy to be carried by the player, and required independent support. Another modification of this instrument was invented by Beacham and played on by Prospero in Jullien's orchestra. It was named the serpentcleide, and was essentially an ophicleide with a body of wood instead of brass.

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A Flood of Distinguished Records

(Continued from Page 216)

Arrau, playing the Chopin *Andante Spianato* and *Polonaise, Op. 22* (the latter with the Little Orchestra Society) (Columbia set MX-307) does justice to these lesser works of a famous composer. José Iturbi is less happily heard in Beethoven's familiar *Für Elise* and Debussy's *Reverie* (Victor disc 10-1458). His playing lacks fluidity and the tone of his piano is too brittle. Arturo Benedetti Michelangeli, the Italian virtuoso, plays Granados' *Spanish Dance No. 5* and Marescotti's *Fantasque* on Victor disc 12-0736. In the former, he achieves some rare tonal eloquence, though his rhythmic liberties are open to debate. In the latter, he exploits his prodigious technique in a work which is too eclectic and pretentious for its good. E. Power Biggs, turning his attention to French Organ Music, plays Widor's *Toccata* from the Fifth Symphony and *Marche Pontificale*, Gigout's *Grand Choeur Dialogue*, Boëllmann's *Suite Gothique*, Dupré's *Antiphon II*, Alain's *Litanies*, and Vierne's *Finale* from the First Symphony (Columbia set 802). The recording is quite full and at times almost overpowering. The performances are typical Biggs, more or less technically proficient but rather constrained and somewhat inflexible.

The Italian mezzo-soprano, Ebe Stignani, sings with considerable intensity the aria, *O mio Fernando* from Donizetti's "La Favorita" (Columbia disc 72727-D). In a group of Verdi duets from "Aida," "Il Trovatore," "Un Ballo in Maschera," and "Otello," soprano Daniza Ilitsch, with tenors Kurt Baum and Richard Tucker, reveals a large voice which she uses with varying results. With the exception of the "Masked Ball" love duet, one can acquire better versions of the other selections. Far more rewarding is Cetra's album (No. 109) of Arias and Duets from "Rigoletto," sung by Lina Pagliughi and Alexander Sved. Both artists are at their best, and the recording is excellent. Cetra also issues a set of operatic arias, sung by Sved, from "Un Ballo in Maschera," "Otello," "Tannhäuser," and "William Tell," in which the baritone's rich and ample voice is tellingly exploited. The Bulgarian soprano, Ljuba Welitsch can be heard in *Agathe's Prayer* from "Der Freischütz" (Columbia disc 72777-D or Microgroove disc 3-102). Hers is an expressive rather than appealing voice, and although she sings this aria well, she does not efface memories of the recent Stoska recording. Eleanor Steber makes an impressive recording of *De puis le jour* from "Louise" and *Micaela's Air* from "Carmen" (Victor disc 12-0690) although in both arias there is evidence of vocal strain. Florence Quartararo is a charming *Micaela* in the duet from Act I of "Carmen" (Victor disc 12-0687) but Ramon Vinay is a thick-voiced *Don José*. The long duet seems a bit rushed in this recording, perhaps because conductor Morel does not observe the composer's tempo changes. The German soprano, Erna Berger, handles her limpid voice on the whole very well indeed in *Et incarnatus est* from Mozart's "Mass in C Minor" (Victor disc 12-0692). This

is one of the composer's most ingratiating vocal offerings, which few will be able to resist. Of five reissues of Caruso recordings (Victor Heritage series), all of which deserve to be added to a well-rounded operatic library, we especially recommend the golden lyricism of the tenor's *Spirto gentil* from "La Favorita," the unfamiliar aria from Leoncavallo's "La Bohème" coupled with *Ah, la paterina mano* from Verdi's "Macbeth," and the *Vois ma misère, hélas* from Saint-Saëns' *Samson et Dalila*. Last, but not least, we wish to call attention to Cetra's issue of Haydn's "The Seasons" (Set III). Here is one of the composer's finest works sung by three gifted Italian artists—Gabiella Gatti (soprano), Francesco Albanese (tenor), and Luciano Neroni (basso), with the Chorus and Orchestra of Radio Italiano.

Technique Forms Structure

by M. V. Allison

TO THE student of the pianoforte the importance of scales, chords, and arpeggios should be emphasized in connection with their relation to the structure of musical selections.

When a student learns a musical number written in three sharps he should be taught the major scale of A. Not only should he be taught the similar motion in octaves, which is the simple form, but also in tenths, in sixths, and in contrary motion, in double thirds, and in double sixths. In addition the common chord of the key of A, solid and broken in three and four note form, should be studied together with the arpeggio of this common chord, the dominant and diminished seventh chords in solid and broken form, and the four inversions of their arpeggios.

A selection written in G minor has two flats at the right of the treble clef. Accompanying the instruction of this musical number should be G minor harmonic and melodic scales in similar motion in octaves, in tenths, in sixths, in contrary motion, in double thirds and in double sixths. Attention should also be given to the common chord of G minor, both solid and broken, in three and four note form, and to the arpeggios of the common chord in three positions.

By counting the number of the flats or sharps at the right of the treble clef, and by observing the musical structure, the student will immediately recognize in what scale the selection is written, namely: major sharps, C, G, D, A, E, B, F#; major flats; F, Bb, Eb, Ab, Db, and Gb; minor sharps, A, E, B, F#, C#, G#; D#; minor flats, D, G, C, F, Bb, Eb. These twenty-six letters represent the twenty-six octaves in which all musical selections are written on the piano, a stringed instrument which has eighty-eight keys, fifty-two of which are white, and thirty-six are black, and the range of which extends from A three octaves below Middle-C to C five octaves above Middle-C.

Only by practical recognition of technique as it forms a foundation for the structure of musical selections can an interest be created in scales, chords, and arpeggios. By this method of instruction the student will ultimately acquire a mastery of the pianoforte.

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The Marine Band

by Julia E. Schelling

THE Marine Band is the oldest of all American military bands and was the only one known to the people of Washington until 1830.

In 1775, the Continental Congress authorized a military organization known as the Marines, and with them a band of twelve fifers and drummers. From this small beginning developed the famous United States Marine Band.

Fifes and drums were the only instruments used in the Revolutionary War, twelve players making a band.

With the Declaration of Independence, the Marines were disbursed and the military bands also. But in 1798, Congress felt the need again of our Marines. With their return, the bands came marching back. Congress now permitted the bands to consist of thirty-two drums and fifes, headed by a drum-major and five-major. New instruments were soon added, and in 1800, the Marine Band gave its first concert in Washington. The leader was William Far. The Band must have been a brilliant sight as it marched through the crowded streets of the Capital. The uniform of the Band at its formal debut was gorgeous. Short, scarlet coats faced with blue and gold, blue shoulder straps edged with gold, scarlet-striped pantaloons, brown hats, and black leather stocks around their necks, from which the Marines were later to get the nickname "Leathernecks."

The Marine Band has played for every President of the United States except George Washington, and it is quite possible that Washington, too, heard this noted band after he retired.

It is difficult to think of a time when symphony orchestras, opera, the theater, did not exist, when fairs and exhibitions of farm produce in the states were the fashion, and it is amusing to read that when Thomas Jefferson was inaugurated, the Marine Band was invited to play a concert before the "Great Cheese," which weighed seven hundred and fifty pounds. Again in 1829, when Andrew Jackson was our President, the Band tuned up to serenade the "Mammoth Cheese," a monster weighing 1,400 pounds. Records do not tell us why the majestic cheese deserved such a serenade. Serenades were popular in those days, and when a Marine had a sweetheart, the Band would serenade beneath the window of the fair one. Perhaps that is why we say, "Tell it to the Marines."

The Band enlarged and developed. A writer of the time described the drum corps as "deporting" themselves vigorously, the effect of their united exertions suggesting the rolling of the spheres." Again he writes, "We are confident that we have never before heard so much noise so well made."

Jefferson, the founder of the Democratic Party was often called "The Father of the Marine Band."

Another historic American band deserves a passing glance. This one was very modest in size and appearance. No gold braid and tinsel. Only eight men in number and all wore long beards. Their names are recorded in the Library of Congress. This is the little band which played at the founding of the Republican Party, September 20, 1854.

The Marine Band is now one of the

greatest and most perfect in the United States. How our military music has grown! It is estimated that we have in America two million boys and girls playing instruments in school orchestras and bands; and some 25,000 cities and towns are said to maintain orchestras.

May these modern bands follow in the marching steps of our first American band, the Marine Band of Washington, D. C.

Our brave Marines have fought on every battle front; they have nobly demonstrated their motto: "Semper Fidelis."

A Letter from An ETUDE Friend

To ETUDE:

In your January issue I read the query: "Are Early Keyboard Instruments Being Made?" The answer given was a reference to Lyon and Healy, Chicago, and it expressed doubt as to any such instruments being manufactured today.

John Challis, of 549 East Jefferson Avenue, Detroit 26, Michigan, has been making for years very beautiful models of old keyboard instruments, far more accurate, exact, and beautiful than anyone else in this country, and I doubt whether foreign makers can equal, certainly not surpass him. Mr. Challis studied and worked for several years with the world-authority on old music and its instruments, Arnold Dolmetsch, who devoted his life to this work. Dolmetsch has written several books on this subject and until the War, his family, working with him, gave lovely festivals of old music, performed on old and reconstructed old-time instruments at their home in Haslemere, England. There was nothing like it anywhere.

Dolmetsch would fain have kept Challis with him, but Challis preferred to return to his own country and start his own career over here. He has succeeded and his instruments are in all parts of our country. Wanda Landowska, the leading harpsichordist today, owns one of his clavichords and Ralph Kirkpatrick, a close second in harpsichord playing, Director and Head of all music in Colonial Williamsburg, and concert player and teacher as well, uses a Challis harpsichord on his concert tours.

I understand that a Challis harpsichord is in use at Harvard University as well as at Yale, at which latter university Kirkpatrick is engaged as harpsichord teacher!

Fanny Reed Hammond, Curator,
The Belle Skinner
Collection of Old Musical Instruments
Holyoke, Massachusetts



He has long slender fingers. So I don't see why he isn't a good pianist.

Pieces That Please Dad

by Rose Cordain

AS a general rule the musical taste of Dad is elemental. His chief connection with music in the family is to pay the bills for lessons. He does it cheerfully, with the satisfaction of providing for the pleasure and education of his children. Yet there may be times when he listens to the faltering efforts of the small child or the rendition of the classics by the older children, that he wonders if it is worth the expense and often the sacrifice.

Here is a chance for a conspiracy between teacher and mother to make a gesture of friendly thank you for Dad. There may be tunes in his memories of childhood days, or rollicking college

songs, tunes that he and mother danced to, all dear to him. Western songs like *Home on the Range*, appeal to most men, as do old sentimentals, like "Genevieve," or "In the Gloaming." The Harry Lauder songs, among them "Roaming in the Gloaming," and "I love a Lassie," have always been loved, as well as the fine tunes that came from the First World War, "Tipperary," "Roses of Picardy," and "Charmaine."

A medley arrangement can be made of his favorite tunes, simple enough to be played by the children. It is sure to please Dad, start him to humming, and to assure him that the money for musical education has been well spent.

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Junior Etude

Edited by

ELIZABETH A. GEST

Quiz No. 43

(Keep score. One hundred is perfect)

1. Which of the following instruments belong to the woodwind family: oboe, piccolo, lute, English horn, French horn, bass clarinet? (10 points)
2. Who wrote the opera, "Don Juan," (also called "Don Giovanni" in Italian)? (10 points)
3. What is a cantata? (10 points)
4. Was Mendelssohn Austrian, German, Bohemian, or Hungarian? (5 points)
5. How many sixteenth notes are equal to a dotted quarter note tied to a dotted eighth note? (5 points)
6. Which of the following composers died since the year 1900: Grieg, Tchaikovsky, Saint-Saëns, Rimsky-Korsakoff, Dvořák? (20 points)
7. How many black keys are there on your piano keyboard? (15 points)
8. From what country does the folksong, *Santa Lucia*, come? (5 points)
9. What are the letter names of the diminished seventh chord in the key of D minor? (10 points)
10. Who wrote the *Waltz of the Flowers*? (10 points)

Answers on this page

April Dates and Anniversaries

Some birthdays and events which happened during the month of April include the following:

Franz Joseph Haydn opens the month, being born *April 1* (or perhaps even before the clock reached midnight, so it might have been near midnight on March 31, 1732).

Serge Rachmaninoff, world-famed pianist, conductor, and composer was born *April 1* (1873) in Russia but came to America in 1918 and lived here the rest of his life.

Another well-known pianist and composer, the Italian Busoni, was also born on *April 1* (1866).

These birthdays are celebrated just a few days before the date on which the United States entered the first World War, *April 6* (1917).

The next day, *April 7*, is the date on which Napoleon abdicated (1814); and *April 13* (1743) is the birthday of Thomas Jefferson, the third president of the United States of America. He was greatly interested in music and insisted that his young daughter practice her music every morning and afternoon.

Handel's death is remembered the same week, *April 14* (1759).

Artur Schnabel, whom you have frequently heard playing the great piano concertos on the radio and on recordings, celebrates his birthday *April 17* (1882).

The day of Paul Revere's famous ride (1775) is easily remembered through Longfellow's poem,

"Listen, my children, and you shall hear
Of the midnight ride of Paul Revere.

On the *eighteenth of April*, in Seventy-five."

That day, *April 18*, is also the birthday of Leopold Stokowski, prominent orchestral conductor (1882).

April 23 is the birthday, and also the day of the death, of William Shakespeare (1564-1616). Many of his verses have been set as songs by various composers, and his play "A Midsummer Night's Dream," is the subject of Mendelssohn's incidental music.

Martini, who is known to many piano students for his *Gavotte*, was born *April 24* (1706).

The birthday of another great pianist and teacher, Harold Bauer, is on *April 28* (1873).

And *April 30* is the day on which George Washington took the oath of office as first president of the United States of America (1789).



FUGITIVE NOTES

by

Edith D. Garner

Perhaps you think that sharps and flats
Are rather hard to play,
But you should try to read the notes
I came across today!

Instead of staying there, quite still,
As notes of music should,
They moved about and made themselves
As puzzling as they could.

I saw an E become an F,
A C become an A,
A dozen notes turned into G's,
And then flew right away.

To try to read such music is
Indeed, a thing that tires,
When notes are restless sparrows, on
A staff that's made of wires!

The Nutcracker Suite

by Elsie Duncan Yale

"WHAT do you think, Miss Brown!" exclaimed Patty. "My uncle gave me the record album of the 'Nutcracker Suite' for my birthday. I just love the 'Nutcracker Suite!'"

"That was certainly a lovely gift, Patty," replied Miss Brown, "and I know you will have a lot of pleasure playing it."

"I know I will. But I really don't see what a nutcracker has to do with beautiful music like that."

"Well, Patty, let's take a few minutes from your lesson and I will tell you the story. You will enjoy it still more if you know about it. It is based on an old German fairy tale. When, in 1891, Tchaikovsky was asked by the Imperial Opera to write a ballet, he chose this story, and after he had finished the composition it seems he did not care much for it. Yet, since that time it has become one of his most popular and best-known compositions."

"My Daddy and brother like it, too,"

Patty remarked quietly, so as not to interrupt Miss Brown.

"This is the story. There was a Christmas-tree party given at the home of a little girl named Marie. She received many presents but the one she liked the best was a queer-looking nutcracker in the form of an old man whose jaws cracked the nuts."

"I've seen a nutcracker like that," said Patty. "It was made of brass or something, and it's an antique."

"Then you can picture it in your mind," said Miss Brown. "Well, to continue, the boys at the party got playing a little roughly and they broke Marie's nutcracker."

"She was so disappointed over this that she could not sleep that night, and finally she got up and sneaked downstairs to take another look at it. But—of all the surprises! The toys and the Christmas cakes had all come to life and were having a wild battle with the mice! The broken nutcracker was jumping around, too, but Marie chased the mice away. Then, just as often happens in fairy tales, where anything can happen, the nutcracker turned into a handsome prince! He took Marie away to his enchanted kingdom where the Sugar Plum Fairy lived and where there was no end of candy and good things."

"How thrilling!" exclaimed Patty.

"Now," continued Miss Brown, "this is where the music begins. The Sugar Plum Fairy gives an entertainment for Marie and the Prince, to welcome them. The first part of the music is an Overture, then there is a March, a sort of entrance march, and when everybody is there, the Sugar Plum Fairy dances in honor of Marie and the Prince."

"You mean the *Russian Dance* and the *Arabian Dance* and the *Chinese Dance*?"

"Yes. And then there is the *Dance of the Mirlitons*, where the flutes have quite a lot of playing to do."

"What is a Mirliton, Miss Brown?"

"Mirliton is a French word, meaning a little toy pipe on which children play tunes. Sometime this is called the *Dance of the Reed Pipes*. Then, the composition closes with the *Waltz of the Flowers*, which you say is your favorite. So there you have the story of the 'Nutcracker Suite.'"

"I'm so glad you told me, Miss Brown, because now when I hear the recordings I'll think of Marie and the Prince and the Sugar Plum Fairy and everything. But—oh, there is one thing I almost forgot to ask you."

"What is that, Patty?"

"It's about the queer instrument that plays very high and sort of tinkles. I can't just exactly describe it."

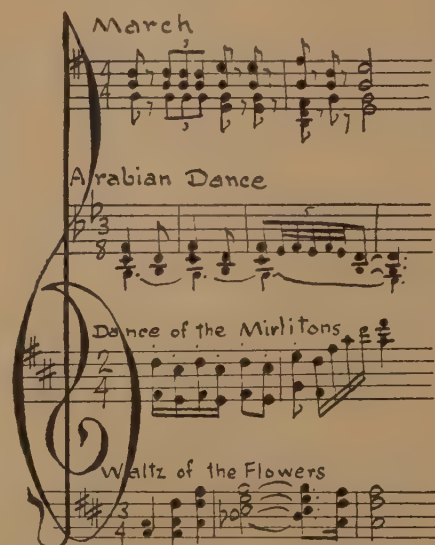
"I think you mean the celeste, Patty, and I'm glad you mentioned it. The celeste, or celesta, was invented by a Frenchman in 1886 and Tchaikovsky's use of it in the 'Nutcracker Suite' was its first appearance in an orchestra."

"What does it look like?" Patty asked.

"It looks a little like a small upright piano and it sounds a little like a tinkling xylophone."

"Miss Brown," Patty began again, "would you come over to my house some evening when I do not have any homework to do and listen to the recordings?"

"I'd love to, Patty. That's a date!"



Themes from NUTCRACKER SUITE

Answers to Quiz

1. Oboe, piccolo, English horn, bass clarinet.
2. Mozart.
3. A composition for chorus, solo voices, and accompaniment of piano, organ, or orchestra; text may be either sacred or secular; produced as an oratorio without any scenery, acting, or costumes.
4. German.
5. Nine.
6. All but Tchaikovsky.
7. Thirty-six.
8. Italy.
9. C-sharp, E, G, B-flat.
10. Tchaikovsky.

Junior Etude Contest

The JUNIOR ETUDE will award three attractive prizes each month for the neatest and best stories or essays and for answers to puzzles. Contest is open to all boys and girls under eighteen years of age.

Class A, fifteen to eighteen years of age; Class B, twelve to fifteen; Class C, under twelve years.

Names of prize winners will appear on this page in a future issue of ETUDE. The thirty next best contributors will receive honorable mention.

Put your name, age and class in which

you enter on upper left corner of your paper and put your address on upper right corner of your paper.

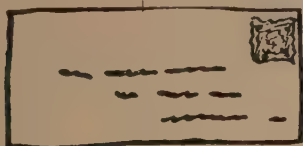
Write on one side of paper only. Do not use typewriters and do not have any one copy your work for you.

Essay must contain not over one hundred and fifty words and must be received at the Junior Etude Office, 1712 Chestnut Street, Philadelphia (1), Pa., by the 10th of May. Results in August. No essay contest this month. See special contest below.

Original Composition Contest

This month JUNIOR ETUDE holds its fifth annual contest for original compositions.

Pieces may be of any type, vocal or instrumental, and of any length; they must be received at the JUNIOR ETUDE



Replies to letters on this page will be forwarded when sent in care of the JUNIOR ETUDE. Foreign mail, except Hawaii and Porto Rico, requires five-cent postage.

Dear JUNIOR ETUDE:

My twin sister and I are very much interested in music and we are now taking lessons from a concert pianist. I would like to hear from other JUNIOR ETUDE readers.

Drusilla Zearley (Age 13), Indiana.

Dear JUNIOR ETUDE:

We are sending you a picture of our newly organized music club, called the HUI-MELE. This name means, in Hawaiian, Club of Music or Song. The membership is made up of teen-aged girls from our high and junior high schools on Oahu, the most populated of the Hawaiian Islands, upon which Honolulu, our capital, is situated.

We plan to have a monthly meeting with programs. To further our education we will have guest speakers and some prepared papers on famous composers. With the traditional Hawaiian "melting pot" spirit all racial groups are represented and work happily together. We hope you will be interested in our plans.

We would like to hear from others organized along similar lines.

From your friend,
Gail Ching, Hawaii.



HUI-MELE

JUNIOR MUSIC CLUB
HONOLULU, HAWAII

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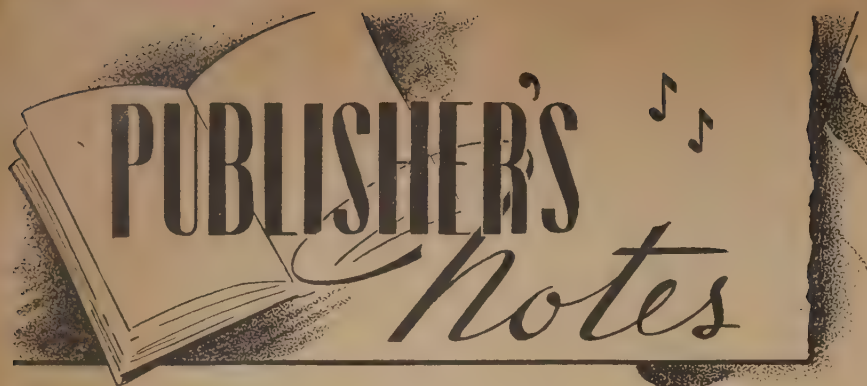
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April, 1949

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The Child Schubert—Childhood Days of Famous Composers.....Coit and Bampton	.25	Second Piano Part to Streabag's Twelve Easy and Melodious Studies, Op. 64.....Gauntlett	.40
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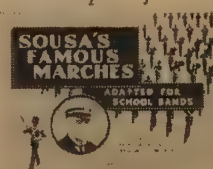
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The new releases for this month feature books added to the catalogs of two outstanding music publishing houses, Theodore Presser Co. and Oliver Ditson Co. The book issued in the latter catalog is another from the studio of the celebrated Chicago music educator, Louise Robyn, whose distinctive works are extensively used by many piano teachers. The new Presser publication will appeal to school music educators in the choral field. As is customary, with this notice the special advance of publication prices on these books are withdrawn. Copies may be obtained from your music dealer, or from the publishers for examination.

The Ornament Family, by Louise Robyn, is designed to prepare the piano student for playing with adequate fluency and understanding the ornaments in the Two and Three-Part Inventions and the Well-Tempered Clavichord of J. S. Bach, as well as those in the piano sonatas of Haydn, Mozart, Beethoven, and the works of the classical composers. The use of this book should prove especially valuable with younger children. The explanatory notes and suggestions for the teacher provide a procedure in presenting this material much earlier in the student's course of study than hitherto has been possible. Price, 75 cents.

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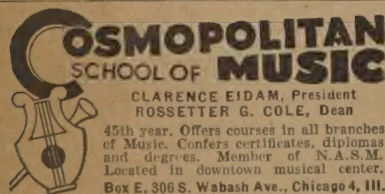


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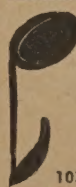
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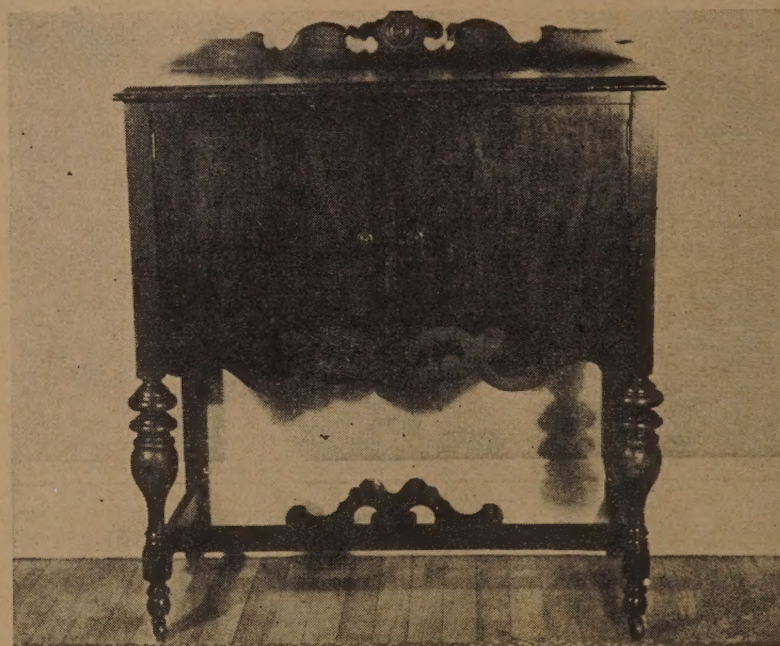
by Louise Price Bell

IF YOU are a music-loving family and have piles of records that you have difficulty storing, here's an idea you might want to adopt, particularly if you also have an old, cast-off buffet of the 1930 vintage! It's a jiffy-job to saw off the back and "bandy" legs of an old buffet such as the one shown, to remove the "gingerbread-work," and then to paint the resulting chest or cabinet. And when the task is done, you'll have as smart a record cabinet as ever graced a home . . . a roomy spot where scores and scores of records can be stored safely and systematically.

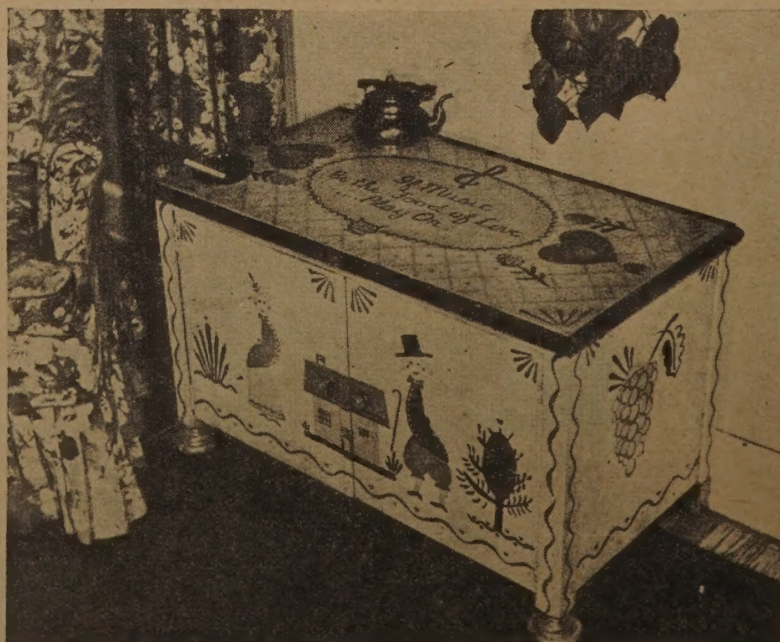
Paint the cabinet any color you wish and decorate it as little or as much . . . dependent upon your joy at swinging a paint brush and your ability to make

amusing designs. The one shown is effective with its base color an off-white, and the perky little figures and designs carrying out the colors of the room. If you use a musical motto such as the one shown, write it in your own handwriting with no thought for perfection. Perfection is for *bona fide* artists and you are just a home decorator who has a yen to create something from nothing.

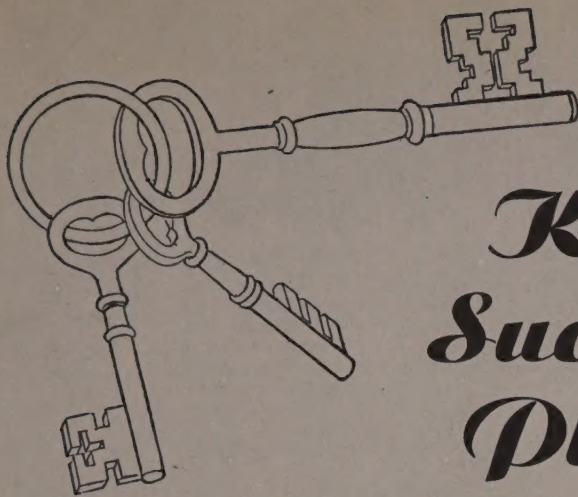
Lacking time and inclination to go off the deep end when it comes to decorating the cabinet, paint the body of it one color, the top another and put the simple corner designs and wavy line-effects of the same color as the top. Write the motto in the color of the bottom, and don't forget the musical clef . . . that's mighty appropriate!



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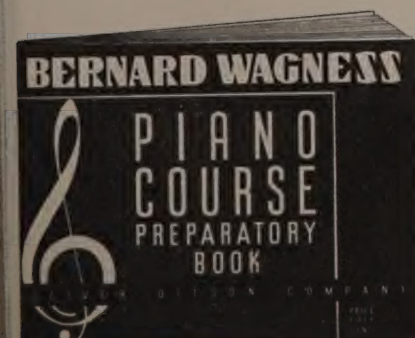
ernard Wagness was born at Tacoma, Washington, July 31, 1894, and died there November 28, 1942. He devoted his life to the development of a piano course based on modern principles of child pedagogy. The Bernard Wagness Course is recognized as one of the most scientific approaches to piano study for beginners yet developed.

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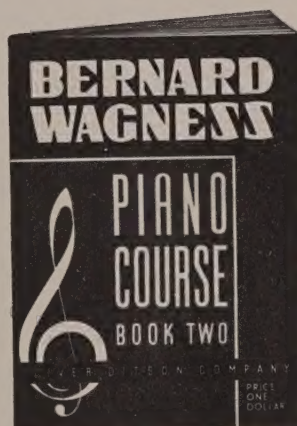


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